

Craft Australia

Winter Supplement 1984/2 \$2.50

SPECIAL SUPPLEMENT

**TAMWORTH FIBRE
COLLECTION**

POLISH RUGS

KNITWEAR

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QUILTS

JUTTA FEDDERSEN

SUSIE CROOKS

HEIDI WURSIG

ART CLOTHES

LIZ JENEID



'Alphabet
Soup'
Screenprinted
fabric by Marie McMahon

TAMWORTH FIBRE COLLECTION 1975-83

Nola Anderson

In his address to the Art Museum Association of Australia's Conference in Adelaide in 1980, Professor Peter Lasko raised an issue which confronts every gallery administrator at some time or other: should funds be channelled into special exhibitions or into a concerted effort to establish a permanent collection? At best the question involves an examination of priorities, at worst it means choosing one path at the expense of the other.

Professor Lasko presented a lively discussion on the importance of the permanent collection, particularly within fine arts museums where substantial collections are already well established. 'I am convinced,' he noted at one point, 'that we underestimate our public; allowing them to determine quality for themselves is a vital exercise of their aesthetic muscles. Only permanent, and on the whole, unchanging collections give them that opportunity.'

The issue is a relevant one when examining priorities within our regional galleries' programmes. It is clear that these galleries are developing roles as relatively small, decentralized establishments. Their collections will be in accordance with that particular role. Without attempting to provide a full discussion of the role of regional galleries, a few observations about the potential of their collections would be useful before looking at one in particular — the Tamworth City Art Gallery's newly established permanent fibre collection.

Regional galleries have an accessible identity, partly because of their limited size, and partly because of their specific geography, which may or may not be reflected in their collections. The public can have a sense of 'knowing' their gallery, probably know someone on the committee if it has one, could pick out its director in a crowded supermarket, most would know what the building was before it was converted, or perhaps once picnicked on the spot where it now stands. Its collection will have the benefit of this familiarity too, if the gallery has the facilities for keeping some or all of it on permanent display. This regional quality need not conflict with attempts at developing collections of national scale; it is merely an added benefit in bringing the collection and public a little closer without the necessity of block-buster exhibitions.

The regional gallery's ability to specialise is of greater significance to the whole body of Australia's collections. In most cases they cannot develop a comprehensive permanent fine art collection in the way of the larger state galleries. It's a refreshing change and the gallery is not faced with a momentous challenge it could not possibly meet. The opportunities are therefore available to explore alternative goals. The specialist permanent collection, particularly within the craft media, has been one appropriate solution. Nothing better could happen to contemporary crafts that otherwise fights for attention and funds within the fine art collection.

Despite the regional gallery's close community spirit — the fact of local council funding and administrative structure will have some formative influence — their potential for developing specialist collections on a national scale is crucial to the preservation, documentation and exhibition of art craft hot off the press today — not just subject to acceptance via historical survival. An acquisitions policy that concentrates on selection from a regular national exhibition is one way of ensuring this

immediacy. The permanent collection takes care of preserving this work for the future's history.

Such a policy has been established at the Tamworth City Art Gallery, under the direction of James Giddey since 1981. As is often the case with regional galleries, the history of its initial collection is longer than its history as a gallery. This above all is the first difficulty in establishing coherent policies.

The Tamworth Gallery is one of the oldest regional galleries in New South Wales. It was established in 1919 in the city council chambers as an art salon and library with a collection of 100 paintings featuring turn of the century artist John Salvana. A further gift of 100 paintings, the Burdekin Collection, was added to this original collection in 1961. In 1967, an early Australian silver collection was donated, considered to be one of the best collections of its kind. The whole collection now included works by Hans Heysen, Sydney Long, Norman Lindsay, Lionel Lindsay, Will Ashton and J.M.W. Turner. It became obvious that the collections were growing, but were doing so with no particular rationale. The quality was such that some professional oversight was needed to ensure its safety and adequate documentation.

Added to this situation was the on-going acquisition of traditional and contemporary works including pieces that would eventually become the Fibre Collection. During the 1960s, acquisitions came from the regular Tamworth Art Prize. In the 1970s this exhibition shifted focus towards an emerging interest in fibre. The New England area already had an established tradition in this field and there was sufficient local enthusiasm and expertise to provide the momentum. Thus the 1975 exhibition included a specific section for fibre and provided the first acquisitions specifically destined for a fibre collection. After 1975 it was decided to make the exhibition biennial and from 1980, it was reserved for fibre only. In 1982 the exhibition, now the Tamworth National Fibre Exhibition, became the responsibility of the Tamworth City Art Gallery under the direction of James Giddey.

It is inevitable that such a gradual development, administered over a number of decades by various groups, would lead to a gallery collection needing some stocktaking. Enter the professional director and formal acquisitions policy. Such formal structures of this sort create an identity for the collection, provide a valuable rationale for funding and allow a common sense use of resources through specialisation.

It was decided to divide the collection into five parts, each to be treated as separate identities with specific acquisition, exhibition and conservation policies. The five collections now consist of painting, Australian silver (to which no new pieces will be added), Australian fibre, sculpture, and a 'small museum' collection which will also remain relatively unchanged.

The gallery has now embarked upon a programme that will develop the fibre collection in a coherent and comprehensive manner. The major step in this programme is the establishment of the biennial Tamworth National Fibre Exhibition from which acquisitions will be selected. The exhibition itself is invaluable as a regular survey of current work on a national scale. It brings together the work of professional artists, shows what has or hasn't changed, discloses what our artists have been thinking about and, in the long run, passes this flavour of

immediacy onto the collection through selective acquisition.

Were the process so simple. **Acquisition means choice** — not a disagreeable situation but one that means **sorting out what a collection is to do**. James Giddey recognises a number of roles for the permanent fibre collection. These include feeling the pulse of the art as well as recording its case history. Obviously a collection that is regularly increased from current work will develop a useful chronological documentation. James Giddey intends that documentation will trace both the work of the innovators, as well as the personal developments of the established. There will also be a place for those works which are too often relegated to the no-man's land of historically important but aesthetically not mainstream — but I will leave that idea just where it is, before I get into too much philosophical hot water. Suffice to say that recognition in these cases is more useful than comparison.

Although the collection is young, there are the seeds of an historical statement and a future direction. Those works acquired during the 1970s suggest particular moods or concerns that grew into the colourful mixed media and conceptual constructions of the '80s. The free form sculpture in natural wool by Margaret Grafton and Sybil Orr's relief landscape in earth colours record an absorbing interest in Australia's natural materials and environment that has survived to the present.

Preoccupations with the landscape and its potential for abstraction has been one of the most widely spread themes in Australian craft. It appears again in the informal colour wash composition of Gaye MacLennan's woven 'Landscape' and in a more graphic interpretation of Australian flora and fauna in Rita Hall's 'Birds and Grasses'.

Colour in fibre is not new, but its richness in Julie Montgarrett's work and its subtle interplays in Erika Semler's suspended woven form 'Four Fold Changes' has a distinctly contemporary feel. Barbara Duggleby's work 'Take Five' uses the blunt impact of primary colour contrasts in a geometric hard edge pattern. Further investigations of colour and its potential for creating movement or visual sequences are found in Rhonda O'Meara's 'Filtered Earth Watch' and a joint work by Margaret Grafton and Rachael Frecker called 'Shadows'.

Developments towards the conceptual statements in contemporary work can be traced through earlier experimentation with materials, formal exploration for its own sake and attempts to investigate Man as social being through a design structure. The work of Heather Dorrough and Tom Moore in this collection reflect the latter theme. Formal and graphic investigations can be seen in the work of Lois Densham, Liz Nettleton, Joanne Payten, and Mary and Larry Beeston, while form is combined with an exploration of construction in Narelle Lewis' 'Calico Panel'.

Such themes have emerged into the rich complexity of vision and experimentation that is the strength of current fibre arts. The most recent acquisitions indicate a number of directions that James Giddey is keen to pursue in future additions. Julie Montgarrett's mixed media construction 'Friday Fragile Frippery' is as enjoyable and whimsical as its name suggests, treading confidently into a colourful world where materials are the toys and the

game is their assemblage. Mixed media evokes a more contemplative mood in David Green's 'Fragile Yesteryears'. The work is a collage of paper, cotton and cotton thread with superimposed drawings in biro and stitching. The colours are rich and complex, the materials have a subtlety that avoids shallow decoration, and the whole piece is an invitation to exercise the imagination.

Sculptural principles come to the fore in two completely different works. Margaret Ainscow's embroidery and paper relief 'Sonata' is a beautifully controlled investigation of line, angle, shadow and minimal colour accents. It is one of those rare instances where formal geometry is transformed into delicately graphic lyrics. Gaynor Cardew's work is the only one in handmade paper in the collection to date, but as such, presents both a clear example of the artist's barbed wit and an indication of that medium's current development. The flattened, life-sized cast paper figure, divided into segments and framed concertina fashion for easy folding, prompts allusions to institutionalised society's readiness to use and dispatch its human resources. But then again, the artist could just be playing a game — one is never too sure.

Fantastic inventions of materials and form are part of Beverley Rae's sculptural construction 'Inside Outside', assembled from stainless steel mesh, bamboo and linen thread. The stitched and lashed construction and enigmatic form evoke thoughts of ritual and primitivism.

The most recent acquisitions suggest the directions that James Giddey and colleagues hope to pursue in future selections from the biennial exhibitions. **He recognises a narrowing of the gap between what has traditionally been defined as fibre arts and visual arts, and is keen to explore this trend in future acquisitions.** Works which begin to bridge the gap between the two concepts possess all the richness of materials offered by the one and the conceptual complexities of the other.

The strength of the collection is just developing. As a basis for documentation of various aspects of fibre arts and a framework to peruse our artists' achievements, it will be invaluable. Once its identity has been firmly established, there will be an opportunity to draw from it smaller specialised exhibitions. Further directions can be explored through the programme of complementary exhibitions and workshops. Most importantly though, there will be the opportunity to see and enjoy the best of Australian fibre art. That is the most important reason behind all that a permanent collection entails.

(1) Professor Lasko's address has been published by the Art Museums Association of Australia, under the title 'The Necessity of Collections'. Ed. Ian North, 1981.



1

1. Margaret Ainscow
'Sonata' 120x85 cm
2. Mary & Larry Beeston
'Maltese Cross' 150x147 cm
3. Susan Canfield
'Under the Tank Stand' 68.5x84 cm

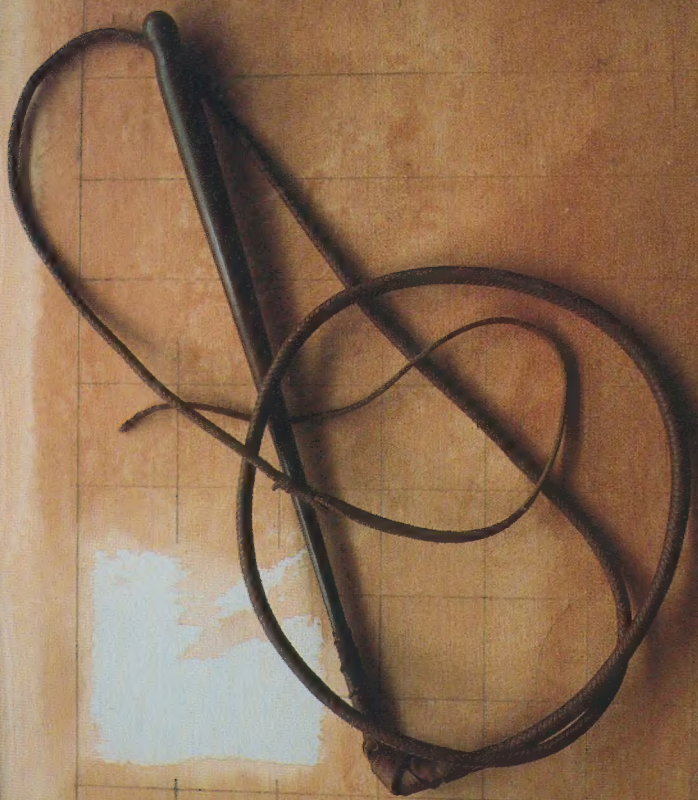
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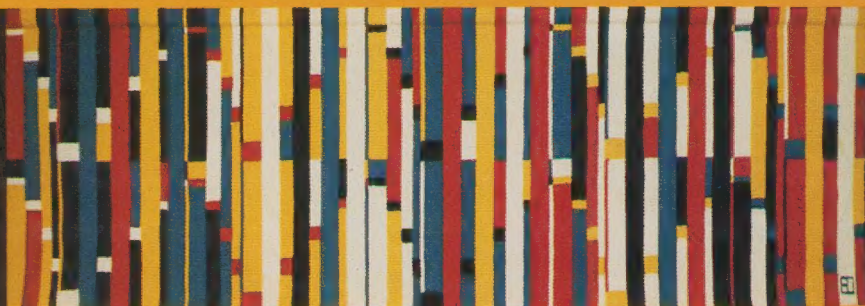


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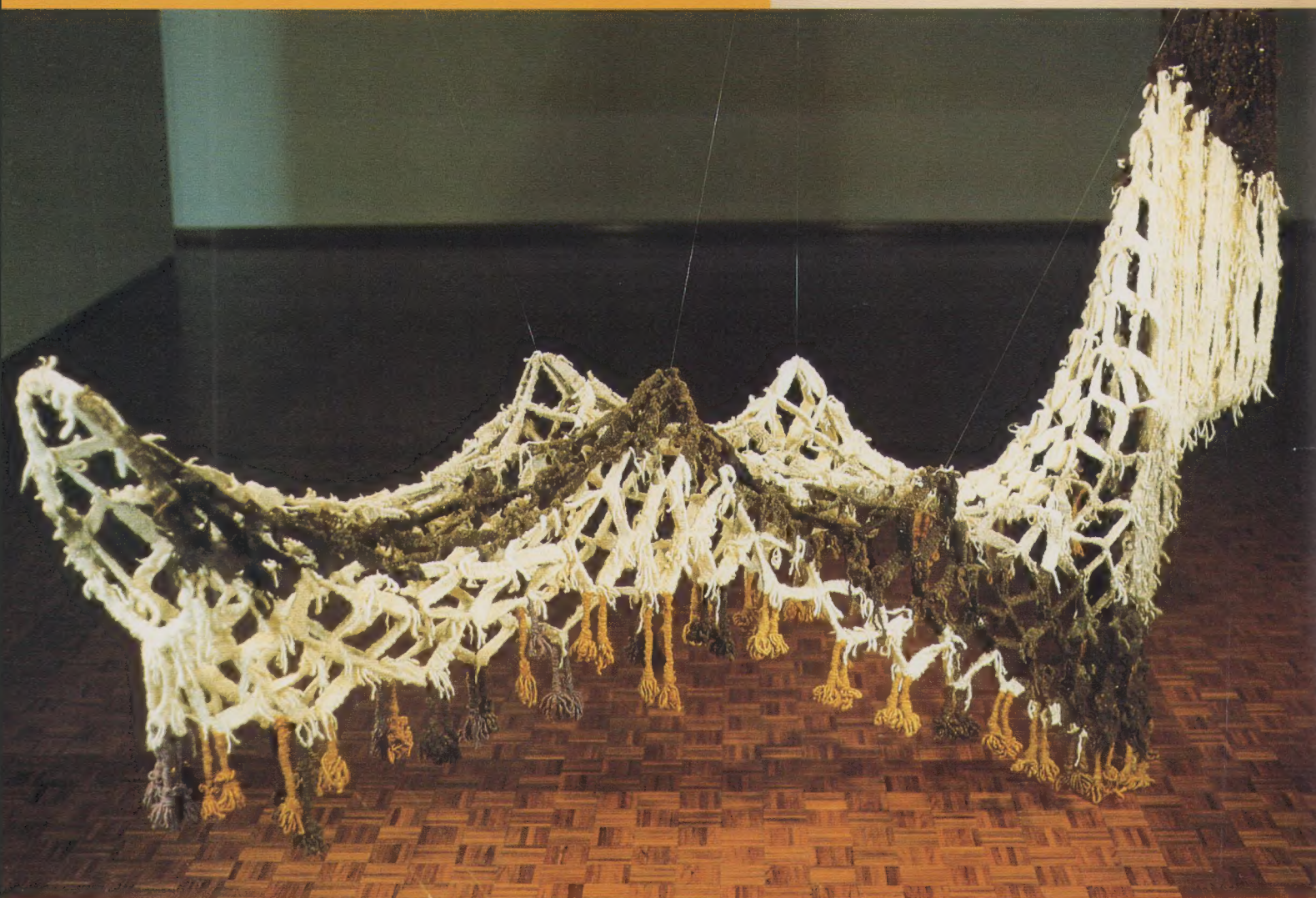
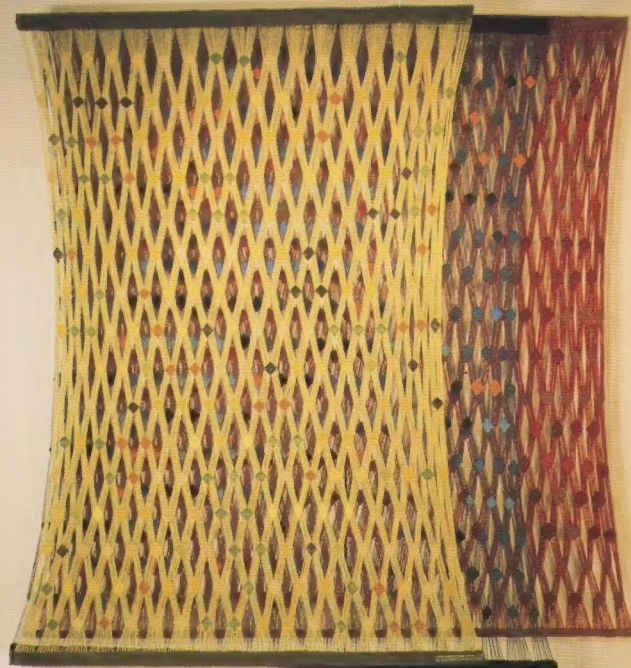


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4. Geof Capel
'Stockwhip' 282 cm
5. Gaynor Cardew
'Paper Figure' 200×80 cm
6. Lois Densham
'Grass birds' 122×107 cm
7. Heather Dorrough
'The Pointer Sisters' 113×141 cm Irreg.
8. Barbara Duggleby
'Take Five' 51×151 cm
9. Jennifer Fisher
'Bobbin Lace Handkerchief' 20.5×20.5 cm

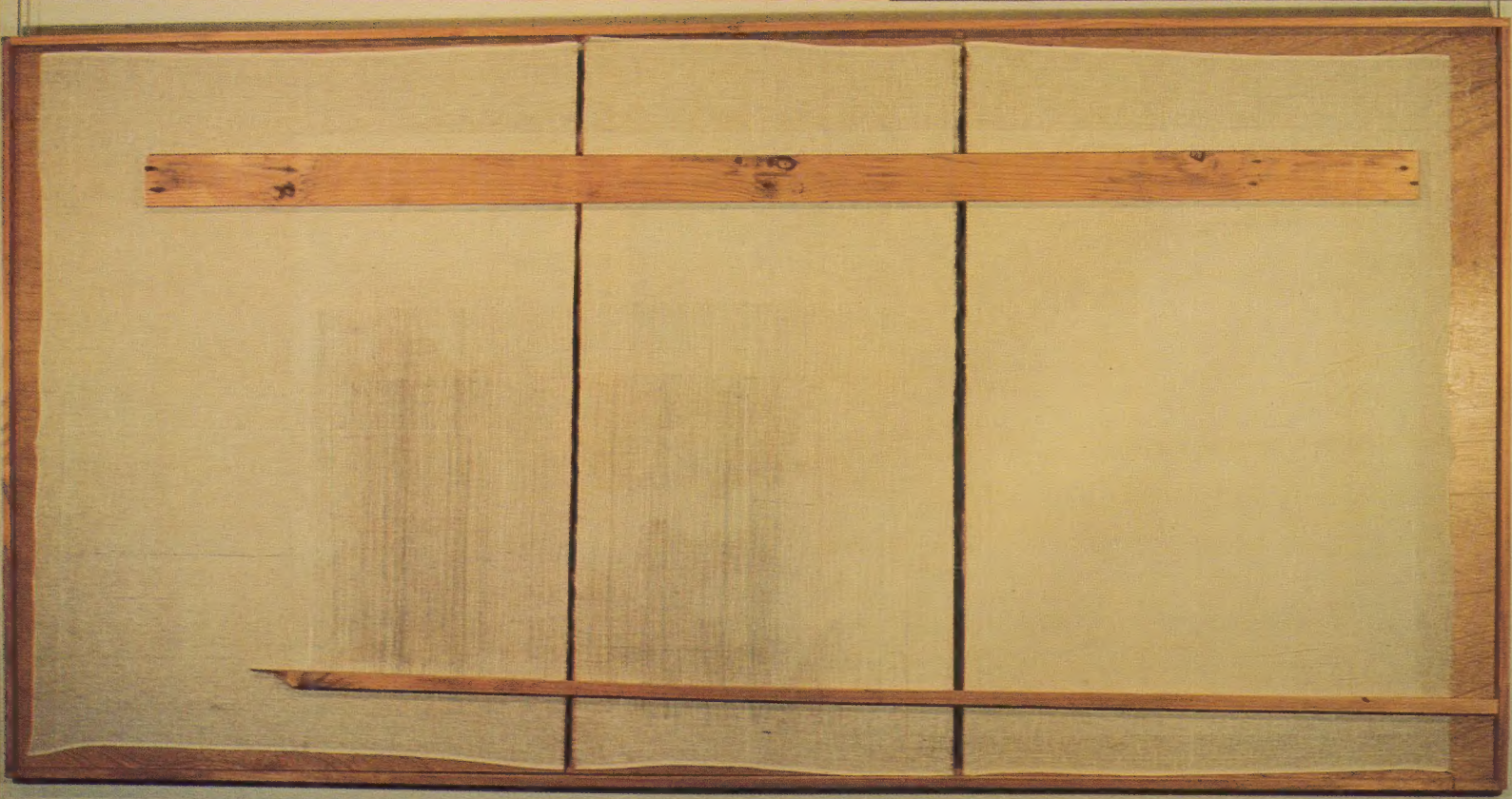
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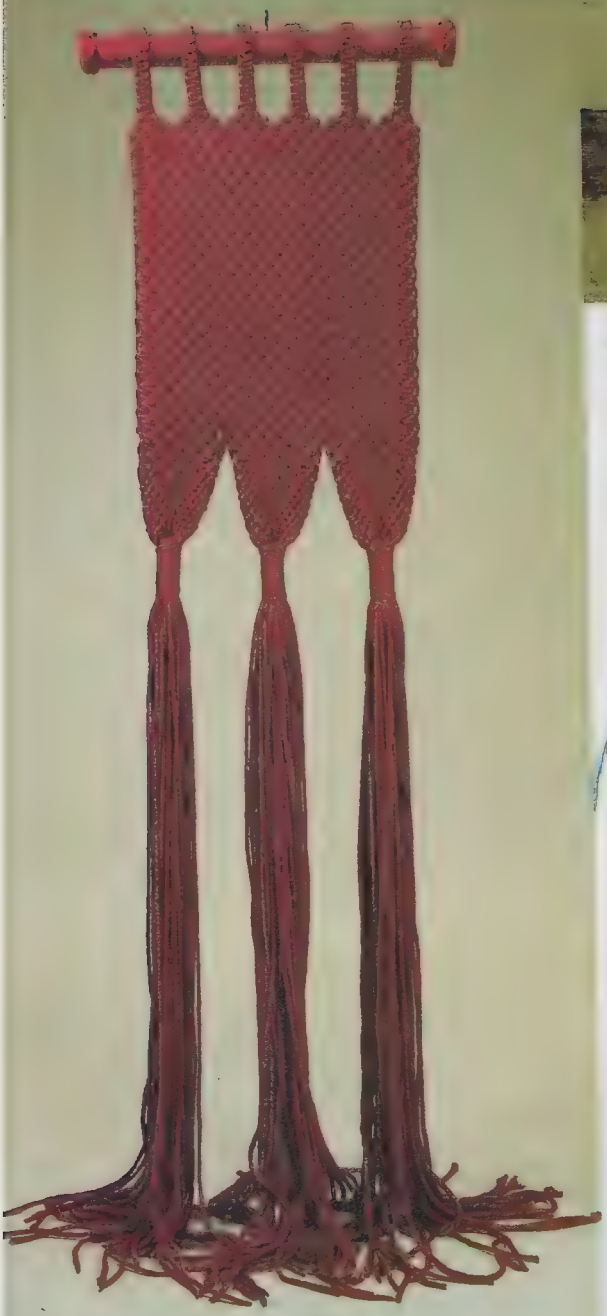
10. **Grafton & Frecker**
'Shadows' 248×248×26 cm
11. **Margaret Grafton**
'Jabbawocki' 218×382×50 cm
12. **David Green**
'Fragile Faded Yesteryears' 92×79 cm
13. **Kathryn Grushka**
'Duck' 25×35×21 cm





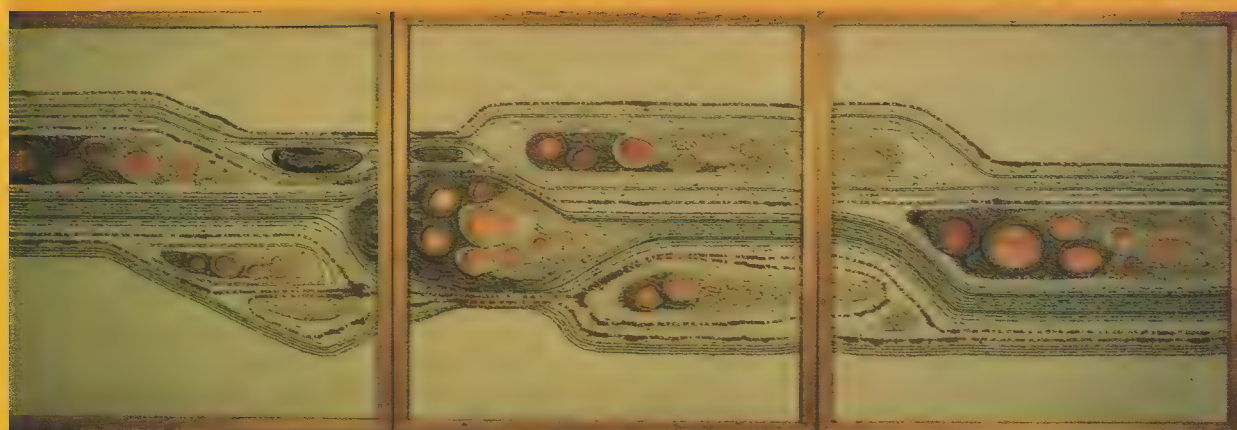
- 14. Rita Hall
'Bird & Grasses' 204×150 cm
- 15. Narelle Lewis
'Calico Panel' 94×186.5 cm
- 16. Dawn McIntyre
Macrame Hanging 200×55 cm
- 17. Gaye MacLennan
'Landscape' 86×254 cm
- 18. Julie Montgarrett
'Friday's Fragile Frippery' 84×66 cm







19. Tom Moore
'Mood of the Years' 98.5×109.5 cm
20. Liz Nettleton
'White Diamond' 268.5×186 cm (detail)
21. Rhonda O'Mera
'Filtered Earth Watch' 282×225×60×108 cm
22. Sybil Orr
'Sandstone' 98×294.5 cm
23. Joanne Payten
'Mutables' 332×86×86 cm
24. Joanne Payten
'Nut Fruit' each 25×8×10 cm





- 14 *Inside-Outside* 60.5×45×8 cm
- 15 *Four Fold Changes* 200×20×20 cm
- 16 *Felted Beret* 28×26×10 cm
- 17 *Metamorphosis* 170×124 cm
- 18 *Winged Squares* 244×211 cm
- 19 *Goodbye* 117.5×90 cm



TAMWORTH FIBRE COLLECTION 1975-83

Born:
1945 England

Studies:
La Trobe University, Victoria BA
Education Melbourne State College.
Distinctions in Textile Studies and
Education. Travelled to Asia and Central
Asia to research Tribal and Traditional
Textiles. At present lectures in Fibre and
Fabrics, Tasmanian College of
Advanced Education.

Exhibitions: Solo
1984 Sole Exhibition RMIT Gallery Vic
and Ararat Gallery Ararat Vic.

Exhibitions: Group
1970-1980 Participated in several group
exhibits in Victoria
1981 Batman Prize Launceston & Crafts
Council of Tasmania
1982 'Design Awareness' Crafts Council
of Tasmania, Queensland Art Gallery,
Adelaide, Tamworth, Diamond Valley,
Handmark Gallery Tasmania
1983 Batman Prize Launceston
Tasmania Crafts 1983, Australian Crafts
1983 Meat Market
Collections:
Queen Victoria Museum & Art Gallery,
Launceston, Tas.
Queensland Art Gallery
Crafts Council of Tasmania
Tamworth City Art Gallery
Art Gallery of Western Australia
Private Collections

paper, cotton on canvas,
120 x 85 cm. Purchased 1982.

Born: Mary
1917 Melbourne, Vic.

Born: Larry
1915 Dungog, N.S.W.

Studies:
Mary
1954-61
National Art School Newcastle

Larry
1976-77
Craft Textiles Course, Sydney

Both:
1973 Textile design and weaving at
Frederika Wetterhof School, Finland
1978 Daniel Drouin Tapestry School
France
1973,78,79 Research and study tours
overseas
Exhibitions: Solo
1969,74,80,83 von Bertouch Galleries,
Newcastle
1973 Pokolbin Galleries, N.S.W.
1975 Thrumster Gallery, Port Macquarie,
N.S.W.

1979 Solstice Gallery, Edinburgh,
Scotland
1979 Galerie Maverick, Amsterdam,
Holland
1982 Beaver Galleries, Canberra
1982 Old Bakery Gallery, Sydney
1982 Crafts Council Gallery, Hobart
1983 Weswal Gallery, Tamworth, N.S.W.

Exhibitions: Group
1975,76,80,82 Tamworth Fibre Exhibition
1975,77 Handweavers and Spinners
Guild of N.S.W.
1975,79 Crafts Council of N.S.W.
Biennial Exhibition
1976,80 Second Skin Exhibition, Beaver
Galleries
1977,80 Crafts Council of N.S.W.
Travelling Exhibition
1978 Arts Victoria 78 Crafts Purchase
Exhibition
1978 Armidale Fibre Exhibition
1980 Centenary Exhibition of Australian
Crafts, Meat Market Centre Melbourne
1980 Textiles — Eight Views, University
of N.S.W. Union

1980 Blake Prize for Religious Art
Exhibition
1981 Travelling Blake Exhibition
1980, 81 Newcastle Clay and Fibre
Travelling Exhibition
1981,83 Craft Expo, Sydney
1981 First Australian Fibre Conference
Tutors Exhibition Melbourne
1981 Ararat Regional Gallery Miniature
Textiles Exhibition
1982 Textiles Artists Group, Sydney
1982 Australian Forum for Textile
Artists, Tutors Exhibition, Ararat Gallery
1982 St. John's Cathedral Brisbane Joy
Exhibition
1982 Weswal Gallery, Tamworth
Collections:
The Art Bank of Australia
The Victorian State Craft Collection
Ararat Regional Gallery
Tamworth City Art Gallery
University of Newcastle
Christ Church Cathedral, Newcastle
St. Paul's College Chapel, University of
Sydney
Holy Trinity Church of England, Concord
West
Private Collections in Australia and
overseas

Transparent
Weaving 150 x 147 cm. Purchased 1980

Born:
1955 Brisbane

Studies:
1974 Diploma of Teaching (Art) Kelvin
Grove College of Advanced Education.
1980 Associate Diploma Visual Arts in
Applied Textiles, Kelvin Grove C.A.E.
Participated in various workshops. At
present Art Teacher, Queensland
Education Department.

Exhibitions:
1984 Student Exhibitions Kelvin Grove
C.A.E. Gallery
1980 Bardon Centre.
Queensland Art Teachers Association
Exhibition, Paddington Gallery, Brisbane
1982 Past Associates Diploma Student
Exhibition, for Commonwealth Games
Kelvin Grove Gallery
City of Brisbane Craft Awards
Townsville Pacific Fibre Exhibition,
Percy Tucker Gallery
Tamworth Fibre Exhibition
Collections:
Tamworth City Art Gallery
Private Collections.

68.5 x 84 cm Machine Embroidery.
Purchased 1980.

Born:
1929 Narrabri N.S.W.

Studies:
Leather Craft, Self taught

Exhibitions:
Tamworth Fibre Exhibitions

Collections:
Tamworth City Art Gallery
Private collections over a period of 40
years.

282 cm Leather and
wood. Purchased 1975.

Born:
Australia 1952.

Exhibitions: Group
1974-76 ANU Arts Union
1978 A.C.T. Arts Council

1978-79 A.C.T. Crafts Council
1979 N.T. Exchange Exhibition
1980 Belconnen Mall Craft Prize.
Hand made paper
200 x 80 cm. Purchased 1983.

Born:
1932 Melbourne

Studies:
Melbourne State College — Higher
Diploma of Teaching Art and Craft.
Textiles Major.

Exhibitions:
Group Shows in victoria
Meatmarket Craft Centre Distelfink
Castlemaine Festival
Imago

Gryphon Gallery
1981 Beaver Gallery Solo Exhibition,
Distelfink

Collections:
Tamworth City Art Gallery
Victorian State Craft Collection
Private Collections

Embroidery and
applique 122 x 107 cm. Purchased 1980.

Born:
1933 London

Studies:
1950-53 Eastborne College of Art
Diploma Art & Design
1953-56 Royal College of Art London
Post Graduate Degree in Des. R.C.A.
(Hons.) Interior Design
1954 Awarded travelling scholarship
1956 Silver medal for work of special
distinction

1969-79 Attended 12 workshops of
visiting overseas Tutors
1983-84 Studying Degree Masters of
Arts (Visual Arts) at Sydney College of
the Arts

Exhibitions: Solo
1965 Darlinghurst Galleries
1976 Bonython Gallery 'Wearable
Works'
1979 Robin Gibson Gallery 'Wollombi
Farm Series'
1981 Robin Gibson Gallery. Drawings
1982 Craft Council Gallery Sydney 'Self
Portraits'
Meat Market, Melbourne 'Self Portraits'
Festival Centre Gallery, Adelaide 'Self
Portraits'

Exhibitions: Group
1969-79 Participant in every Biennial
Exhibition Crafts Council of N.S.W.
1969 International Craft Exhibition
Stuttgart, Germany
1970 W.C.C. New Zealand/Asian
Exhibition
1972 Art Gallery of N.S.W. Travelling
Exhibition
1974 Australian Pavilion Expo 1974
Washington, U.S.A.
1974 Prime Ministers Dept. Exhibition
Kings Hall, Canberra

1975 'Wearables' Sturt Workshops
Mittagong, N.S.W.
1975 'Woolworks' Ararat Gallery, Vic.
1977 'Fabric Art' Art Gallery of N.S.W.
1977 'Australia Craft' Crafts Board of
the Australia Council
1977 'Wearable Art' Crafts Board of the
Australia Council
1978 3rd International Miniature Textile
Exhibition, U.K.
1980 Australia Miniature Textiles Crafts
Council Gallery
1982 'A New Leaf' Craft Council of
N.S.W. Travelling Exhibition
1982 'Wish You Were Here' Crafts
Council of N.S.W. Travelling Exhibition

1983 'Future Fibre' Ivan Dougherty
Gallery, Sydney

Collections:
Macquarie University Students Union
Ararat Gallery, Vic.
Tamworth City Art Gallery, N.S.W.
Crafts Board Collection
Arts Victoria Festival Collection
National Gallery, Canberra
West Australian Art Gallery
National Gallery of Victoria
N.S.W. Kindergarten Teachers' Union
N.S.W. Government Collection
Parliament House
Wollongong City Art Gallery
Museum of Applied Arts and Sciences
Queensland Art Gallery
Orange Regional Gallery
Melbourne State College
Private collections Australia and U.K.

Machine
embroidered 113 x 141 cm irregular
Purchased 1976.

Born:
1934 York, England

Studies:
1974-76 Melbourne College of Textiles

Exhibitions: Solo
1978 Beaver Galleries, Canberra

Exhibitions: Group
1972 Annual Exhibitions of Victorian
Handweavers and Spinners Guild

Collections:
Tamworth City Art Gallery
Represented in private Collections,
South Australia, Victoria, Queensland,
Australian Capital Territory & United
States of America.

Tapestry 51 x 151 cm.
Purchased 1976.

Born:
1935 Plymouth, England

Studies:
Started Bobbin Lacemaking as part of
Textile Course in England.
Taught by Master Crafts women in
Devon and Bedfordshire
Currently studying Flemish Laces in
Belgium
Came to Australia in 1977

Exhibitions:
Craft Council of N.S.W. Travelling
Exhibition
Various Group Exhibitions in U.K. &
Australia
Collections:
Tamworth City Art Gallery
Private Collections

20.5 x 20.5 cm. Purchased 1978.

Born:
1930 Handeworth, England

Studies:
1947-50 Wolverhampton College of Art
1979 B.A.(Hons.) Sydney University

Exhibitions: Solo
1970 Hayloft Gallery, Bathurst, N.S.W.
1972 One Central Street Gallery,
Sydney

Exhibitions: Group
1970 Art Gallery of N.S.W. Travelling Art
Exhibition
1972 Divola Gallery, Balmain
1973 Craft, Australia
1975,78 Tamworth Fibre Exhibition

TAMWORTH FIBRE COLLECTION 1975-83

1978 Australian Weavers in Wool, Wool House, Melbourne
1979 Works in Fibre, Tasmanian Museum & Art Gallery
1979 National Rug Event
1980 Fibre Exhibition, Ararat, Vic.

Collections:

Tamworth Fibre Collection
Various Private Collections
1964-65 Agricultural College, Maitland, N.S.W.
1966-67 Wentworth Hotel, Ballroom, Sydney
1967-68 Royal Hospital for Women, Paddington, N.S.W.
1970 Hunt & Hunt Solicitors, Sydney
1972-74 Court House Parramatta, N.S.W.
1973 Permanent Trustee, Board Room, Sydney
1975-77 Banco Court, Law Court, Queens Square, Sydney
Ceremonial Courts, Queens Square, Sydney
1978 Blue Mountains District Hospital, Katoomba, N.S.W.
1978-79 Wyong Shire Council, Wyong, N.S.W.
1979-80 Parliament House, Foyer, Sydney
1980 Royal College of Pathologists, Sydney
1983 Parliament House, Sydney

(with Rachel Frecker) 3
Piece weaving in wool
248 x 248 x 26 cm. Purchased 1980.

Free form weaving,
natural wool 218 x 382 x 50 cm.
Purchased 1975.

Born:

1940 United Kingdom

Studies:

1956-61 Medway College of Art, U.K.
1961-64 Royal College of Art, London

Collections:

Victorian Craft Collection
Ararat Gallery
M.A.A.S.
Tamworth Gallery
Queen Victoria Museum and Gallery

paper
cotton, cotton thread, biro, machine
embroidered 92 x 79 cm. Purchased
1982.

Born:

1949 Sydney

Studies:

1962-70 Mary White School of Art,
Sydney
1970-72 Apprenticed to Margaret
Grafton
1973 Travelled and Studied in England

Exhibitions: Solo

1980 Armstrong Gallery, Morpeth

Exhibitions: Group

1975, 76, 78, 80, 82 Tamworth Fibre
Exhibition
1978 Australian Weavers in Wool, Wool
House, Melbourne
1978 Craft Purchase Exhibition, Meat
Market, Melbourne
1979 Works in Fibre, Tasmanian
Museum Art Gallery
1979-81 National Rug Event
1980 Newcastle Clay and Fibre,
Newcastle Regional Art Gallery
1981 Miniature Textiles Biennial, Ararat,

Collections:

Crafts Board of the Australia Council
Stanthorpe Art Gallery
Dalgely Australia Ltd, Sydney
Tamworth City Art Gallery (with Margaret
Grafton)
Ararat Gallery
Newcastle Gallery Society

(with Margaret Grafton)
248 x 248 x 26 cm. Purchased in 1980.

Born:

1952 Maitland, N.S.W.

Studies:

Diploma Art Education, Newcastle
College of Advanced Education
Diploma in Art, Newcastle C.A.E.
Practising Print maker and Fibre Artist

Exhibitions:

1980 Armstrong Gallery, Morpeth
1980-82 Tamworth Fibre Exhibition
1981 Maitland City Art Gallery
1981 Tynte Gallery South Australia
1982 Solo Exhibition Gallery 62,
Newcastle
1982 Lake Macquarie Regional Gallery
1982 Gallery 62, Newcastle, Women in
Arts Exhibition
1982-83 Maitland City Art Gallery
1983 Newcastle Printmakers Exhibition

Collections:

Tamworth City Art Gallery
Maitland City Art Gallery
Hand embroidered sculpture
25 x 35 x 31 cm. Purchased 1980.

Born:

1947 Holland

Studies:

1966-68 Studied South Australian
School of Art
1975 Advanced Diploma of Teaching
(Art)
Diploma Art Majoring in printmaking
1976 Work/Study tour in Europe
1980 Operated full-time private
workshop in Jam Factory
Currently full-time artist operating
studio/workshop at Verdun in
partnership with Husband/Manager
David Jackson

Exhibitions: Solo

1969 & 72 Aldgate Crafts
1973 Katherine N.T. Arts Council
1976 Yurralla Gallery
1977 Adelaide Fine Art & Graphics
1977 Naracoorte Regional Gallery
1978 Adelaide Fine Art & Graphics
1979 Studio 20
1980 Gnadenfrei Estate Gallery
1980 Jam Factory Gallery
1980 Chameleon Gallery, N.S.W.
1980 Crafts Council of South Australia
Interior design and promotion
1980 Canberra Flair, Manuka, A.C.T.
1981 The Craft Centre, South Yarra,
Vic.
1981 Newton Gallery
1981 Studio Papillio, Eltham, Vic.
1981 Naracoorte Regional Gallery
1981 Murray Bridge Station Gallery
1981 Moore Park Studio/Gallery, N.S.W.
1981 Bethany Art Gallery
1982 Freemantle Arts Centre
Festival of Perth invitation
1982 Mildura Regional Gallery, Vic.
1982 Invitation Touring Exhibition
N.S.W. Regional Galleries including
Orange, Wagga Wagga, Albury and
Lake Macquarie
1983 Balmain Art Gallery
1983 Windaroo Cottage Gallery

Exhibitions: Group

1970, 71, 72, 73, 74 Whyalla Art Teachers
1975 C.A.S. Members
1975 Cannel 10 Young Artist Award
1976 Freemantle Print Prize
Print Council of Australia: Travelling
C.A.S. Members
1977, 78 Alice Springs Art Prize: C.A.S.
Members
1978 Alice Springs Art Prize
1980 Myer S.A. Stores Gallery
1980 Crafts Council Royal Show Awards
1980 Crafts Council Miniatures
Exhibition
1980 Tamworth Fibre Exhibition
1981 Crafts Council Royal Show Awards
1981 Stabletop Gallery: Queanbeyan,
A.C.T.

1981 Stirling Festival Exhibition
1981 Craft Expo '81: Sydney, N.S.W.
1981 Northern Territory Crafts Council
Craft Exhibition
1982 Studio 20: Gold Medal Exhibition
Potters Guild of S.A.
1982 Canberra Festival Craft Prize:
Invitation
1982 Craft Expo '82 Sydney —
Melbourne

1983 Sale Regional Gallery
1983 Balmain Art Gallery
1983 Thrumster Village Pottery

Collections:

S.A. Health Commission
Dr J. Young
S.A. Convention Centre
S. Gramp Esq.
S.A. Dept. Corporate Affairs
H. Michell Esq.
S.A. Dept. Community Welfare
Lewis Corporation, N.S.W.
Able Pest Control Pty Ltd
N.Z./British Insurance Co.
Rigby Publishing Ltd
Young & Rubicam Pty Ltd
Shaw, Jones, Tiller
Brandeen Pastoral Co.
Marketing Services Pty Ltd
The Parks
Citibank N.A.
Marleston College of T.A.F.E.
Pensher Valley Hotels Pty Ltd
Sacred Heart Junior School
I.M.B. Australia Ltd
Krantz & Sheldon Pty Ltd
Hilton International Adelaide
Michael Harrison & Associates
National Gallery, Canberra
National Gallery of Vic.
Art Gallery of S.A.
Alice Springs Art Foundation
Parks Community College
Adelaide College of the Arts and
Education
Tamworth City Art Gallery
Naracoorte Regional Gallery
Crafts Board
West Australian Art Gallery Miniatures
Private collections: Australia and U.S.A.
Screenprint on
velvet 204 x 150 cm. Purchased 1980.

Born:

1934 Gilgandra, N.S.W.

Studies:

1974-77 Diploma in Art, Newcastle
C.A.E.

Exhibitions:

1977 Group Exhibition, Blaxland Gallery,
Sydney
1978 Tamworth Fibre Exhibition
1982 Tamworth Fibre Exhibition

Collections:

Tamworth City Art Gallery
Private Collections
Canvas, wood
94 x 186.5 cm. Purchased 1978.

Born:

1944 Tamworth

Studies:

Craft Council for N.S.W. Schools and
workshops
Mainly self taught
Currently making baskets with natural
materials

Exhibitions:

1975, 76, 78, 80, 82 Tamworth Fibre
Exhibition
1975, 77 Craft Council of N.S.W.
Exhibitions

1982 Weswal Gallery, Tamworth

Collections:

Tamworth City Art Gallery
Private Collections
Dyed Jute and
wood 200 x 55 cm. Purchased 1975.

Born:

1948 Victoria

Studies:

1975 Dip. of Art and Design,
Shepparton, Vic.
1977-78 Handloom Weaving & Dyeing,
Melbourne College of Textiles
1978 Natural Dyeing, Colorado State
University, U.S.A.
1978 Backstrap Weaving in Guatemala,
University of Mexico
1979 Textile Design, R.M.I.T.,
Melbourne
1979 Bali Artists School, Indonesia
1983 Advanced Painting & Dyeing,
Victoria College, Melbourne
1984 Jabberwock Papermill, Tasmania
School of Art
Various Workshops in Japan, N.S.W.
and U.K. & Australia

Exhibitions: Group

1977 Kwianas Craft Awards
1978 Crafts Council of Australia,
National Rug Collection
1979 Commission — J. Purdy, Canberra
1980 Tamworth City Art Gallery
1982 Focus on Fibre, Wool House,
Melbourne
1983 Regional Exhibition, Shepparton
Art Gallery, Vic.
1983 Shepparton Art Gallery
1983 Town and Country Exhibition, Meat
Market, Melbourne

Collections:

Represented in various private
collections
weaving 86 x 254 cm.
Purchased 1980.

Born:

1955 Australia

Studies:

1973-76 Melbourne State College,
Melbourne
1980 R.M.I.T., Melbourne

Exhibitions: Group

1977 Gryphon Gallery 'Sew There'
1979 Benalla Regional Art Gallery,
Artist/Craftsmen
1978 'Collection Pieces' National Gallery
of Victoria
1980 Meat Market Centenary
Celebration Exhibition
1981 Distelfink 'Fine Art of Fibre'
1981 Hawthorn City A.G. — 'Touch of
Craft'
1981 Georges Gallery
1982 Harbourfront, Toronto
1982 Market Row Gallery, Sydney
1982 Blackwood Gallery
1982 Meat Market Craft Centre

TAMWORTH FIBRE COLLECTION 1975-83

Collections:

Meat Market Craft Centre — embroidered/applique panel — titled 'Woomeland'
Victorian State Craft Collection x2.
Queensland Art Gallery
Ararat Regional Art Gallery
Tamworth Fibre Collection

perspex, fibreglass, silk, felt, cotton
84 x 66 cm. Purchased by Bradmill Industries for the Tamworth Fibre Collection 1982.

Born:

1936 Abernethy, N.S.W.

Studies:

No formal training in Art or weaving except two weeks course in Tapestry weaving with Archie Brennan

Exhibitions:

1977 Craft Council of N.S.W.
1978 Textile Triennial, Ladoz, Poland
1978-80 Craft Council N.S.W. Travelling Exhibition
1978-80 Armidale Craft Festival
1979 Craft Festival of Tasmania
1978-80 Tamworth Fibre Exhibition
1980 Wool and Beyond, Melbourne
Plus various group exhibitions

Collections:

Tamworth City Art Gallery Collection
Various Private Collections

Tapestry

Weaving in Wool 98.5 x 109.5 cm.
Purchased 1978.

Born:

1952 Adelaide, South Australia

Studies:

1969-72 Dip. of Teaching, Bedford Park Teachers College, Flinders University
1973 University of Florence, Italian Language Course
1975-77 Diploma in Art Preston Institute of Technology (including study at Melbourne College of Textiles)
1976 Tapestry Training Course with Archie Brennan & Belinda Ramson
1976 Workshop Magdalena Abakanowicz
1981 Arundel Tapestry Workshop, England

Exhibitions: Group

1975,76,79,82 Diamond Valley Art Awards
1976,77,78 Tamworth Fibre Prize
1977 Women's Art Exhibition, LaTrobe University
1977 Primary McTaggotts, Brisbane
1977 Rug Event, Melbourne
1977 Rug Event, Brisbane
1978 Harvest Festival Rug Exhibition, Stanthorpe
1978 One Person Exhibition, De Gruchy Gallery, Brisbane
1978 Craft '78 Survey Exhibition
1979 Distelfink Gallery, Selected Works
1979 David Jones, Sydney, Winter Wool Collection
1979 Glenferrie Rotary Club Exhibition
1979-80 International Tapestry Exhibition, Pretoria, Johannesburg, South Africa
1980 Weavers in Wool, Wool House, Melbourne, David Jones, Sydney, Adelaide National Gallery, W.A. Wool House, London (Invitational)
1980 Distelfink Gallery, Group Show of Tapestry Weavers
1982 Trade Fair Sydney 'Autumn Stocking' gifts, Local and imported
1982 Trade Fair Crafts Expo '82 Sydney and Melbourne

1982 Bridge Gallery Warrandyte, One Person Exhibition

1983 Stuart Devlin English Speaking Union Award, Vic.

1983 Miniature Textiles Ararat, Vic.

1983 Royal Show Adelaide

Collections:

Diamond Valley Arts Centre, Victoria
Tamworth City Art Gallery
Austin Hospital, Melbourne
Hughes House, Newcastle
Ferris Family Portrait, Perth
New South Wales Parliament House, Sydney

Weaving in Wool

268.5 x 186 cm. Purchased 1978.

Born:

1949 Victoria

Studies:

1967-69 Domestic Science T.S.T.C.
1977-79 Diploma Domestic Arts — Rusden
1980-83 Diploma of Embroidery R.M.I.T.

Exhibitions:

1981 'Wool & Beyond' Meat Market, Melbourne
1981 'First Impression' Meat Market, Melbourne
1981 Diamond Valley Art Awards
1981 Miniature Textile Exhibition Ararat Gallery, Vic.
1982 'Survey Australia Crafts' Meat Market, Melbourne
1982 Tamworth Fibre Exhibition
1982 Diamond Valley Art Awards
1982 'Focus on Fibre' Wool Board
1983 'Survey Australia Crafts' Meat Market, Melbourne
1983 'Wizards of Wool' Exhibition, Sydney
1983 Stuart Devlin Award, Melbourne
1983 Craft in Fashion — McClelland Gallery, Vic.

Collections:

Queensland Art Gallery
Tamworth City Art Gallery

3 Piece

Weaving, wool, linen
282 x 225 x 60 x 108 cm. Purchased 1982.

Born:

1944 N.S.W.

Studies:

Armidale Teachers College
Took part in various Fibre Workshops.
Mainly self taught
Presently Education Officer, Tamworth City Art Gallery

Exhibitions:

1973 Tamworth Art and Craft Society Annual Art Exhibition
1975-76 Tamworth Fibre Exhibition
Creative Embroidery Association, Sydney
Various group exhibitions

Collections:

Tamworth City Art Gallery
Tamworth Base Hospital Chapel
St. Brigid's Church, Pilliga, N.S.W.
Private Collections

Creative embroidered
tryptich wool, linen, cotton, leather, and
wood 98 x 294.5 cm. Purchased 1976.

Born:

1957 Sydney

Studies:

Alexander Mackie C.A.E., Diploma Art
Sydney Teachers College Diploma Art
Education

Exhibitions:

1978 Tamworth Fibre Exhibition
1979 'Country Artists Exhibition' Art of Man Gallery, Sydney
1979 Craft Biennale, Hogarth Gallery, Sydney
1979 Soft Sculpture Exhibition, Beaver Gallery, Canberra
1979 Solo Exhibition Ivan Dougherty Gallery
1980 Tamworth Fibre Exhibition
Collections:
Tamworth City Art Gallery
Private Collections

Three piece sculpture,
hessian and cotton 332 x 86 x 86 cm.
Purchased 1978.

Three piece sculpture,
hessian, velvet, silk, cotton each one
25 x 8 x 10 cm. Purchased 1978.

Born:

1949 Perth, Western Australia

Studies:

1971-77 Part time Art Studies,
Claremont Technical College (Drawing,
Painting and Sculpture)
1979-81 Bachelor of Arts (Design-Craft)
W.A.I.T.
1982 Full time Technical in Textile Dept.
W.A.I.T.
1983 Craftsmen in Training with Carlier
Nakigawa, Melbourne

Exhibitions: Solo

1982 Galerie Düsseldorf, Perth
1983 Fremantle Arts Centre

Exhibitions: Group:

1981 Miniature Textile Biennial, Ararat Art Gallery
1981-82 'Out of Hand' Craft Degree Show; Fremantle Art Gallery
1982 'Painters Papers' Fremantle Arts Centre; Craft Award, Perth Concert Hall; Craft Award, Royal Adelaide Show; Tamworth Fibre Exhibition; Political Posters, Praxis
1983 'Masks' Fremantle Arts Centre; Western Australian Paperworks, Art Gallery of Western Australia; Royal Adelaide Show — Craft Awards; Miniature Textile Biennial, Ararat Art Gallery; Diamond Valley Art Award; Galerie Düsseldorf, Perth

Stainless steel
mesh, bamboo, linen thread, stitched
and lashed construction in perspex box
60.5 x 45 x 8 cm. Purchased 1982.

Born:

1923 Pyritz, Kreis Stargard, Germany

Studies:

1939-50 Apprenticeship Hamburg:
Student at Hoehere Textil-Fachschule in Muenchenberg, Bavaria. Qualified as Master Weaver
1951 Arrived in Australia, sponsored by Sturt Workshops, Mittagong, N.S.W.
1982-83 Craftsman in Residence, Tamworth

Exhibitions:

Sturt Workshops, Mittagong
Hogarth Gallery, Sydney
Beaver Gallery, Canberra
University of N.S.W.
Blaxland Gallery, Sydney
Crafts Council of N.S.W.
Tamworth City Art Gallery

Collections:

Tamworth City Art Gallery
Private Collections

Linen on silk

warp with perspex rod 200 x 20 x 20 cm.
Purchased 1983 by Tamworth Art and
Gallery Association for Tamworth Fibre
Collection.

Natural and coloured

wool. Purchased 1983 by Tamworth Art
and Gallery Association for Tamworth
Fibre Collection.

Sprang, linen,

silk, cotton, brass wire, perspex frame
170 x 124 cm. Gift from Artist.

Born:

1949 Sydney

Studies:

Bachelor of Arts (Sydney University)
Diploma of Librarianship (U.N.S.W.)
Successful completion of several units
of the N.S.W. Art Certificate

Exhibitions:

1975 Embroiderers' Guild Exhibition as
part of Craft '75, Canberra
1976,78,80 Tamworth Fibre Prize
1983 Quilter's Guild 1st Annual
Exhibition, Sydney Town Hall

Collections:

Tamworth City Art Gallery
Several Private Collections

Quilt

244 x 211 cm. Purchased 1978.

Born:

1953 Casino, N.S.W.

Studies:

Mainly self taught
1979 Began to produce fabric 'paintings'

Exhibitions:

1981 Miniature Textile Biennial, Ararat
Gallery
1982 Tamworth Fibre Exhibition
1983 National Craft Award Exhibition,
Darwin
'Wish You Were Here' Crafts Council of
N.S.W.

Collections:

Tamworth City Art Gallery
Private Collections

Machine embroidery

117.5 x 90 cm. Purchased by Utah
Foundation for Tamworth Fibre
Collection 1982.

Casting off to some purpose

Ann Berriman

SUSIE Crooks' art-knits are meant for wearing — that is — for walking, sitting, lying about and showing off. They are a celebration of colour vibrating with vital energy. Far removed from the formal patterning of Fairisle, her designs introduce colour in lines, squares, diamonds and stripes that give the knits kinetic energy. The structure lies in the arrangement of the random, a particular 'ordering of chaos' according to Crooks.

Squares line up to a rectangle of stripes, an organic clump of blackberry stitch nestles into a group of blue-bells in relief against a regiment of stocking stitch, while plain knitting meanders in odd lines of colour throughout. A hedge of red and yellow stripes make a bid for sanity, but are overruled by a pennant of pale pink and blue that floats among others from the collar.

The garments seem to have no defined end. Sometimes they make a play for it in borders of black with red zig-zag in an attempt to finish off; but then there is a tassel, a pom-pom, a few pennants, a fringe or two ...

'Five Steps' at Five Ways, Paddington, Sydney is the venue for Crooks' coming exhibition. It is where you can buy wearable and unwearable clothes. The unwearable might be made of recycled rubbish: bottle tops, electric cable, wire and cut-up plastic containers. The gallery/shop is hybrid, selling one-off pieces as well as retail clothes. They also mount mini-exhibitions. Crooks will present knitted pieces in sculptural form with photographs of them being worn illustrating the dual purpose of her work. A series of small, highly coloured paintings executed on celluloid, based on the knitted designs, will also be on show.

During her early art training at East Sydney Technical College Susie Crooks had problems within the institution with her predilection for vibrant colour, her concern with feminist issues and the desire to have her knitting accepted as an art form. 'It was not what was being taught, so I failed painting. After that, I felt immature about painting so I went into sculpture, but I wasn't encouraged there either. We had lots of visiting artists and many debates in class, so

I felt I could be more innovative. But it was the combination of the encouragement from individuals at the college and the 1982 Biennale that made me decide to bring knitting into the arts'.

'Then I heard Miriam Shapiro speak. She was powerful in putting forward women's issues, so I researched women's craft and the feminist art movement which made me realise that what I was doing was an art form. It would only be a matter of time before it was accepted, but East Sydney said it never would be. That made me determined to be sure of myself; to find out what I was doing in craft and art'.

'I think there is a difference of association in the two words. There is just as much art in craft as there is craft in art. If I call it art, they look at it in a different way, not as a craft hobby, because in sculpture there is craft'. Susie Crooks says that her work is strongly influenced by nature but also by her environment. Fashion too is an influence, not necessarily contemporary, but the use of fashion in social change and the way people present themselves.

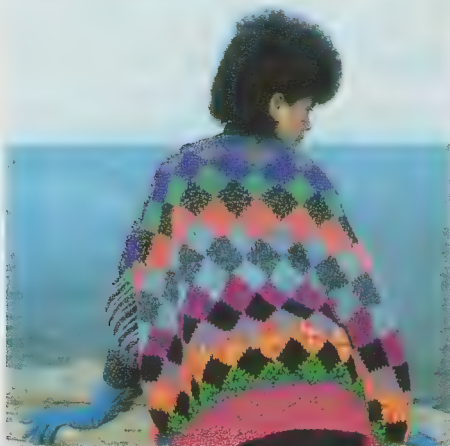




Photo Adrian Hall

'I like to see people wearing art pieces, looking individual rather than following the masses. I am interested in how people deal with fashion individually — it is part conditioning through magazines, part choice or not having too much choice. The post hippie look has developed into asexual dressing that can be attributed to the women's movement. I was into Punk, I used to wear garbage bags and 45 inch records made into bras.'

For Susie there is no dilemma about the boundaries of art and craft. Her knitteds start out as an overall concept but she keeps an open mind during the making. Sometimes the finished product is different from the original idea and sometimes it is quite close. She prefers to work according to her own ideas while recognising the individuality of the client.

'That's where the craft comes in, I don't break barriers in a cardigan or jacket, it is delineated by its function; then it is craft rather than art.'

'When it is an art work it is a question of degree of exploration — how bizarre can it be? At the same time — I want it to be functional, able to be worn, yet I want it to stand alone.' The pieces in preparation for the exhibition are unstructured in the traditional sense. They are without sleeves so can be tied around shoulders, waist or hips when worn or hung on a wall as a decorative object. Crooks sees their versatility as part of the creativity. She does not dictate how they are to be worn.

Crooks is well aware that her art education has helped her break away from traditional attitudes. 'My sculpture has taught me about light and weight in space. The way lines relate to each other, the way they can jar. And I have a strong passion for colour. Colour is strong in Australia because of the landscape. I like the way Australian artists use it.'

Although knitting soft sculptures is Crooks' major preoccupation, it is obvious that many of her designs spring from her abstract and

still life paintings. It is from these areas of free expression that the three dimensional garments spring. During her art studies she realised how colour could be used: 'I used to be frustrated using black and white. It is the hardest thing to make work — colour can be used to trick you. A collection of work in black and white would be more difficult — quite a challenge'.

Going back to earlier influences in New Zealand, Susie was found to be dyslexic, she could not read or write. Consequently, her school life was very unhappy. Then she attended an alternative school where she learned to read and write by a visually oriented method. She did no academic subjects and was very happy at school. It was then that she began to knit seriously while still not able to read the patterns.

'I started knitting about nine or ten because I was bored. My mother was an artist, she gave me wool and needles to make my own dolls and dresses. We lived in a rural town and we were never bought toys, we had to



make our own. My mother made our clothes. She has a brilliant sense of colour which has been my strongest influence. She still paints — still makes dolls. They are so individual with bizarre faces — each one unique — an ugly doll instead of a beautiful one.'

Her father spun wool and her grandfather crocheted blankets. 'Mainly it was to exercise grandfather's hands as he suffered from arthritis. He would unravel old jumpers, use any kind of wool and any colour. He taught me how to crochet. The blankets were naive, quite beautiful and now very fashionable'. A deeply ingrained influence is that of native Polynesian culture. Susie Crooks found herself stimulated by their concepts of design as well as by their strong sense of colour together with the fact that they dressed themselves completely as an art work.

The desire to explore other areas of design has led to painting on fabric. In a series of 'one-off' garments for a fashion show 'Recollections' of Balmain, Susie has done figurative and abstract pieces — the motifs:

cats, autumn leaves and the Sydney Harbour Bridge. The influence of Matisse and Van Gogh is on them. 'They are so bold with the brush, I admire their directness, the piling on of paint, letting their excitement show through — exhibiting the joy of making rather than trying to be clever'.

The more she is involved with fabric painting the more she enjoys it and is aware that she can do two or three pieces a week. The knitted pieces take three or four months to complete. The planned purchase of a machine to use for base structures rather than the painstaking hand-making will speed up production and give her greater flexibility in design.

As models for her future Susie Crooks admires what Ruby Brilliant and Katie Pye are doing for fashion, in giving an Australian look yet catering for the individual. 'They are the pioneers of Australian fashion. I like the way they serve the audience, the way they promote fashion as art'. There is no doubt that Susie Crooks exhibits the joy and

excitement that is reflected in her work. Her knitteds not only embody elements of pop culture in the assertive use of colour and flagrant dismissal of accepted design, they reveal an understanding of the setting up of tension and dynamics between colours. Just look at that pink boat sailing towards a yellow moon.

Liz Jeneid — A Contented Weaver

Angela Snelgrove

OVER the past five years Liz Jeneid of Sydney has built up a reputation for being one of the foremost designer-weavers in the country. Her designs are woven in the softest of yarns and subtlest of hues creating clothes that are distinctive for their simple elegance and harmonious colours.

Liz works from her home where she has a studio workshop crammed with coloured yarns and the skeletons of five complex looms sitting magnificently in the front rooms of her house. Sitting in the back garden of her cottage, sipping mint tea and looking every inch like the serene craftsperson, Liz explains that she is happy but not overwhelmed by her success. Weaving, like most crafts, is a slow painstaking process taking time and great patience. Mind and body must be in harmony with the gentle rhythm of the weaver's arm and foot movements. Liz enjoys the meditative pace: 'I'm happy exploring an idea, the weaving process takes time and I dislike to jump or just skim the surface. I think that the greatest beauty is to be found in the most simple lines but to create something simple takes many hours'.

Time is something Liz has too little of. She does very little spinning these days and only spends three days a week actually working in the studio. In 1982 a grant from the Crafts Board of Australia enabled her to take on two apprentices who work to her designs. Two other weavers also spend a couple of days a week in the studio weaving for her. This teaching aspect is extremely important to Liz and she plans a co-operative studio in the future.

'There is a fine balance to maintain in the master/trainee relationship . . . An exchange takes place based on service for information. There has to be a balance of need and fulfilment for both parties to be satisfied. I've been lucky in having compatible and committed people to work with'. Passing on her skills to other people is also one of the reasons Liz is so involved with Community Activities Centre Network. She has run workshops for people all over NSW teaching many crafts.

Liz was originally a pre-school teacher. She has always been interested in art and crafts as hobbies but it was not until she enrolled in a two month residential course at Penland School of Crafts in North Carolina in the USA that weaving took on a whole new dimension for her. 'My life changed, I changed and my two months became fifteen months. I experienced the generosity of spirit from fellow students and tutors. I saw dedication to work and to the process. I ran or walked every day and absorbed the beautiful landscape and change of seasons. I discovered that I had made a commitment to my craft

Batwing overshirt in silk and wool.



Detail of sleeveless vest showing side ties.

3. Black and blue shetland top and coat.

4

4. Blue and green wool and silk top, green silk shirt.

3



Drawing upon this experience and her skill and determination, Liz returned to Australia in 1977 and established her reputation as a leading weaver. She now sells her designs through several leading fashion outlets and various galleries and craft shops. Her style is distinctive and simplicity is the key. 'I strive for the simple, unpretentious line. As my garments are individually handwoven and dyed, the unique aspect is also important. The people buying my clothes expect something original'. Liz makes mostly overshirts, jackets, coats, ponchos and scarves. Garments seldom have buttons or darts. Their fluid lines and loose sleeves and necklines are a trademark. This fluidity is important in her work. Liz jumps up from her chair in the sun and returns with a book full of the illustrations of Erté, an artist-illustrator for *Harper's Bazaar* in the 1920s. 'This book is a constant inspiration and reference for my designs,' she explains; as she turns the pages one can see just why. The long, lean lines of the dresses, coats and capes designed in the twenties show the fabric to full advantage and are expertly cut to drape in the most fluid lines possible. The batwing shape of sleeves, softly draped for waist-to-wrist effect and the discreet folds on neckline and shoulders to conceal buttons and seams are both a feature of Liz's own designs.

Simple folk garments are also an inspiration with their square necks and simple t-shapes. They are easier to design on the loom rather than weaving cloth and cutting into it. The carefully woven fabric is the most important aspect of the design. Liz feels it should speak for itself. 'Sometimes I play with fabric and it suggests a style in the way it falls or drapes. Conversely, the design may suggest the fabric. Once a design has been chosen, a warp plan must be made allowing for turn-ups, fringes and finishing details. The width of the warp will depend on the design. When considering what weave to use, I try to avoid long floats as they catch easily. Thought must be given to the draping quality of the weave and how to combine different patterns in the garment. Different yarn weights can be used in the weft to add interest and weight.'

Colour is another important part of Liz's work. On her work table are wicker baskets overflowing with the yarns for her new winter collections. Liz toys with them affectionately and admits that her work is mainly designed for winter wear. 'I am considering using a cotton for summer clothes to create garments that suit our climate but time is the problem. There is so much difficulty in doing everything yourself. Really, we should be exporting far more to Europe and America



Wool overshirt detail.



Poncho, wool, acid dyes.



Ikat dyed cotton warp.

where this type of handwoven garment is far better suited to the climate.'

Browns, greens and burgundies tumble from the baskets. Contrary to her aim, the colours of her clothes are often described as 'earthy'. Liz thinks the reason for this is her colour inspiration from different parts of the world. The change of seasons in the southern states of the USA is a particular influence with their rich autumnal colours, and the fresh pinks, orange and greens of spring.

Liz spends a lot of time doing the dyeing herself and finds the experience blending two colours one of the greatest pleasures of weaving. 'I have a great interest in how one colour reacts with another colour. If you put a thread of a colour in, it will lift the whole warp. That's the real interest — colour and texture, not patterns — I can get the effect I want from plain weave and twill weave'.

Apart from the idea of a co-operative workshop and perhaps exporting, Liz has no definite plans for the future. The tranquility and satisfaction one must get from being a weaver is evident in her twinkling eyes and contented smile. She would like to spend more time in the country to experience seasons and nature more easily, or perhaps exchange studios with a weaver in another country, or spend more time sitting in the sun sipping mint tea. Certainly, she seems to have found the essence of being a successful craftsperson. Her philosophy is two-fold: 'To be successful one must be responsive, encouraging, resourceful and have endless energy. It's demanding but the rewards are great and it keeps your feet on the ground'.

FIBRE IN THREE DIMENSIONS

Jutta Feddersen

Janet De Boer

THREE-dimensional fibre sculpture creates a profound challenge both to artist and public. The public's understanding of fibre sculpture derives from what is offered. If offered rubbish, they take it, says Jutta Feddersen, who has herself held many exhibitions during her evolution as fibre artist. She is intense about her work, her goals and her life. Throughout this evolution over the past twenty years she feels there are constants. These include her concern with elegance of form; with light and shadow and her work's relationship to the wall and immediate space around them and finally to the progression of ideas she sees as vital. Jutta is widely recognized as giving the public the opportunity to contemplate some of the most exciting fibre sculpture in Australia

This has not been her only area of textile expression, though it is the one she feels most strongly drawn to. She has worked with many students and been able to enlarge not only the vocabulary of three dimensions but the image of self as fibre artist. Jutta often establishes a strong empathy with her students and is totally committed to locating and reinforcing directions for each individual. She has no interest in a class full of students doing the same thing. Her association with the Newcastle College of Advanced Education is one she praises for encouraging this freedom of approach.

Jutta studied in the more formal environment of the Fachhochschule of Bremen, Germany, where she obtained a degree in Textiles and Restoration in 1955. Her first two years in Australia were at Sturt Workshops, Mittagong, NSW. This well-known experiment in integrating craft and education was created by Winifred West and Jutta speaks highly of her. She feels West helped to make her at home both with Australia and with the nature of human life everywhere. That special mentor artists often seem to need was found here.

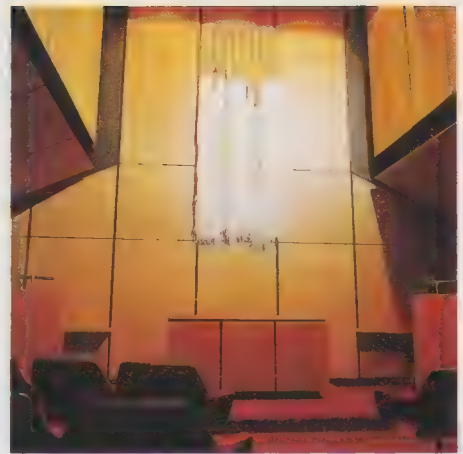
Marriage was one of the things that kept her in Australia after this period and she worked as a craft teacher in the Occupational Therapy Department for the Repatriation Hospital at Concord over four years. The variety of craft skills she acquired, leatherwork and basketry, were a support to her medium. Her career since has been characterized by working outside sculpture at times, on technical skills with people from backgrounds which handicap them — aboriginals, the emotionally distressed and women at Silverwater prison. She states that both her work and people are of highest importance to her. She appreciates what all these groups have taught her on the human level.

From 1962 to 1967, Jutta taught part-time at the East Sydney National Art School, had two daughters and worked steadily on her

Detail from European Calendar, NOVEMBER.



Westmead hospital chapel. Wallhanging in stainless steel and fibre.

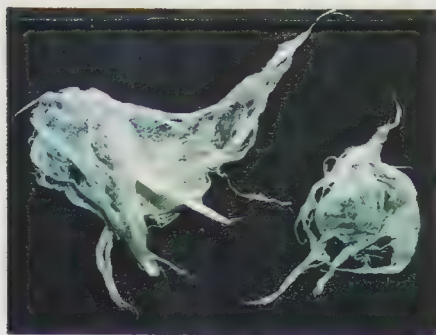


Westmead hospital chapel detail.



own pieces. Her first exhibition was in 1967 at the Hungry Horse Gallery, Sydney, followed by another at the Johnstone Gallery. The next showing at Bonython Gallery in Sydney she sees as important for several reasons. No one had shown three-dimensional fibre sculpture in Australia like this before and the gallery found it disconcerting to handle large constructions. Jutta's engineer husband helped her in achieving the effects she sought by overcoming technical difficulties. Kym Bonython is among the people she mentions as significant for his support along with Marianne Baillaux who founded Realities Gallery.

In 1971, Realities Gallery opened in Toorak with a Jutta Feddersen exhibition and she has had a good relationship with them since, along with the valued support of Pauline Wrobel. She now has 13 major commissions and 12 large, single-woman shows behind her. She is represented in private collections and in the Art Galleries of Western Australia, Queensland and the National Gallery of Victoria and overseas. She refers to this as a source of humility and the result of hard work.



Moulded paper. 25 x 35 cm.

Mummies exhibition, 'Realities'
Melbourne 1981.



Detail from 'European Calendar' — JULY.



Travel has influenced Jutta's work as she is deeply sensitive to her surroundings and to the human expressions of various cultures. An Australia Council grant allowed travel to Egypt, Ethiopia, Kenya, Nigeria, Senegal and Morocco in 1974. She studied and collected African textiles and the centre of both Africa and Australia changed the direction of her work, and she has used only natural, soft colours and fibres since. In 1982, another grant allowed her to spend three weeks in Japan. She feels very positive towards Japanese culture and her reception in Japan.

She later spent three months in the Visual Arts Board Studio in Tuscany, Arthur Boyd's house in 1982. The simple life, picking mushrooms and cutting firewood, appealed to her and was a reminder of her childhood in Germany. The 'Skin Series' was started there and back in Australia she made the large parts which represent the European seasons, as a symbol of her parting from Europe and belonging to Australia. Her concern with modern threats to life also motivate her to try and show the world's beauty in a plea for people to preserve it.

Jutta sees herself moving towards conceptual pieces that express her way of feeling about the world and document the impressions made by difficult experiences in particular. Her exhibitions at Realities in 1982 was called 'Mummies' and she comments, 'I have always been interested in world politics and this whole show was concerned with the possible extinction of humankind so accordingly, I protected plants, animals and humans. I really enjoyed working for the show; only when the mummies got too large it seemed quite frightening'.

The latest exhibition resulted from her stay in Italy. Jutta was surprised at the public's response to the 'Found Skins' which were a part of the 'Skin Series'. They proved very popular. She does not set out to please the public and feels she must persist with an idea so long as it motivates her. Nevertheless, the public has benefited from her hard work, serious commitment and leadership in fibre sculpture in Australia.



'Hunting season'



'End of civilisation'



Detail from 'European Calendar'

Heidi Wursig – Quiet Control

Heather Johnson

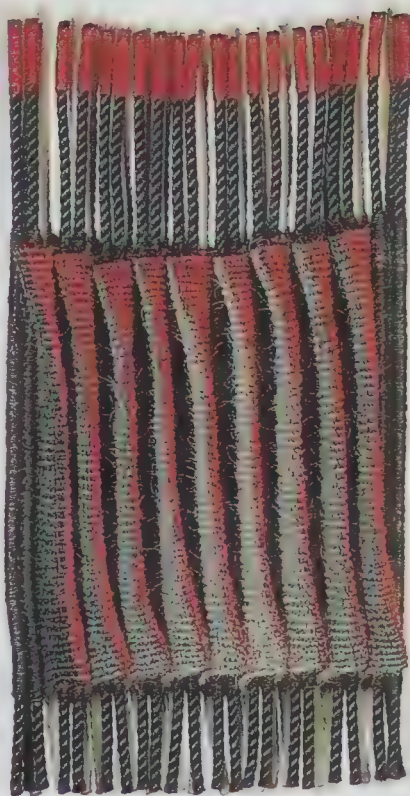
HEIDI Wursig's work shows the skills that have placed her amongst the most able fibre craftsmen in Australia: her mastery of macramé and ability as a colourist and designer. Heidi's recent work shows a marked progression. One is confronted by work that does not claim techniques or materials, rather their identity as art objects.

In all Heidi's latest works the technique and material is subservient to the ideas — the sign of an artist rather than a craftsman. Paradoxically, Heidi's ability to use the technique of knotting is so well mastered and her control of her material is so proficient, one is apt to forget the skill needed to handle the coarse, rough and unyielding fibres she uses. It is a demonstration of Heidi's skill that fibres such as the thick, black sisal in 'Black Fence — Red Sky', which have such a presence of their own, can be relegated to a secondary role in the expression of an idea. When viewing these works, one has to make a conscious effort to notice the particular materials used.

Over the past few years Heidi has almost exclusively used her own dyed sisal fibre and exploited the wonderful colour effects that can be achieved by dyeing. Her changes to a softer, more muted, and limited range of colours shows greater subtlety and emphasises Heidi's skill as a colourist. The colours used are mainly greyed blues, pinks and greens, that serve to belie the strength of the fibres and the physical strength and energy needed to work with them.

She has also deviated from her former use of sisal to incorporate a range of natural and synthetic fibres: cotton, linen, wool, metallic thread, synthetic silk, with sisal rope and lashing. It is a relief to see the sensible combination of synthetic and natural fibres. Each of these have particular qualities that can be explored and used. In the technical age, it has always seemed ludicrous that many craftspeople turn their backs on synthetic fibres in the name of 'purity'.

In broadening her range of fibres, she has achieved a change in the texture of her work from the coarse hairy sisal texture of previous works, to a softer look of wool and cotton and the smooth sheen of linen and synthetic silk. But she has succeeded in using these fibres in ways which evoke other materials. The works 'Suede Field I' and 'Suede Field II' have the dull, soft, furry look of suede and the smaller 'Sapphire Field', 'Ruby Field' and 'Emerald Field' are evocative of metallic ore and uncut gem stones. However, one could never accuse these works of being fibre trying to masquerade as something else. They manage to retain their integrity as fibre works while at the same time putting the viewer in mind of other materials.



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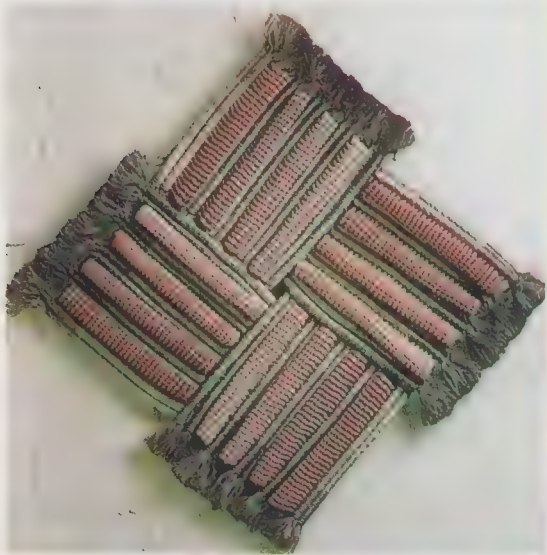
1. 'BLACK FENCE — RED SKY'.
Sisal rope, sisal lashing. 80 x 150 cms.
2. 'FOUR TIMES FOUR — BLUE'.
Sisal rope, synthetic silk. 44 x 44 cms.
3. 'SUEDE FIELD I'.
Sisal rope, wool. 90 x 90 cms.
4. 'SUEDE FIELD II'.
Sisal rope, wool. 140 x 110 cms.
5. 'FOUR TIMES FOUR — PINK'.
Sisal rope, synthetic silk. 52 x 52 cms.
6. 'RED FENCE — BLUE SKY'.
Sisal rope, wool. 120 x 105 cms.
7. 'RED RIVER — BLUE SKY'.
Sisal lashing, linen, gold thread.
46 x 29 cms.
8. 'TERRA COTTA CHEQUERBOARD'.
Sisal rope, wool, synthetic silk.
80 x 90 cms.
9. 'SPRINGTIME FURROWS'.
Sisal rope, sisal lashing, synthetic silk.
120 x 170 cms.



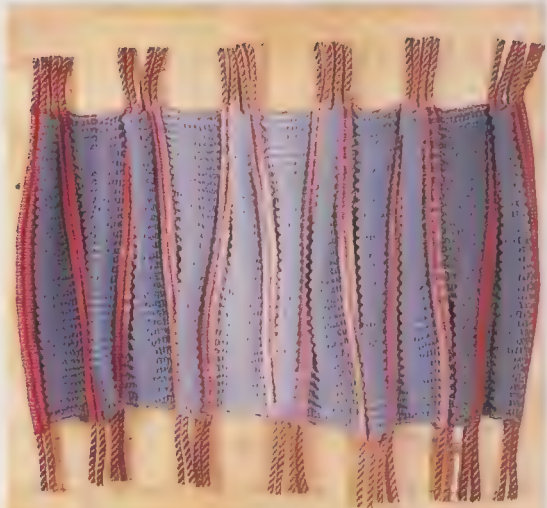
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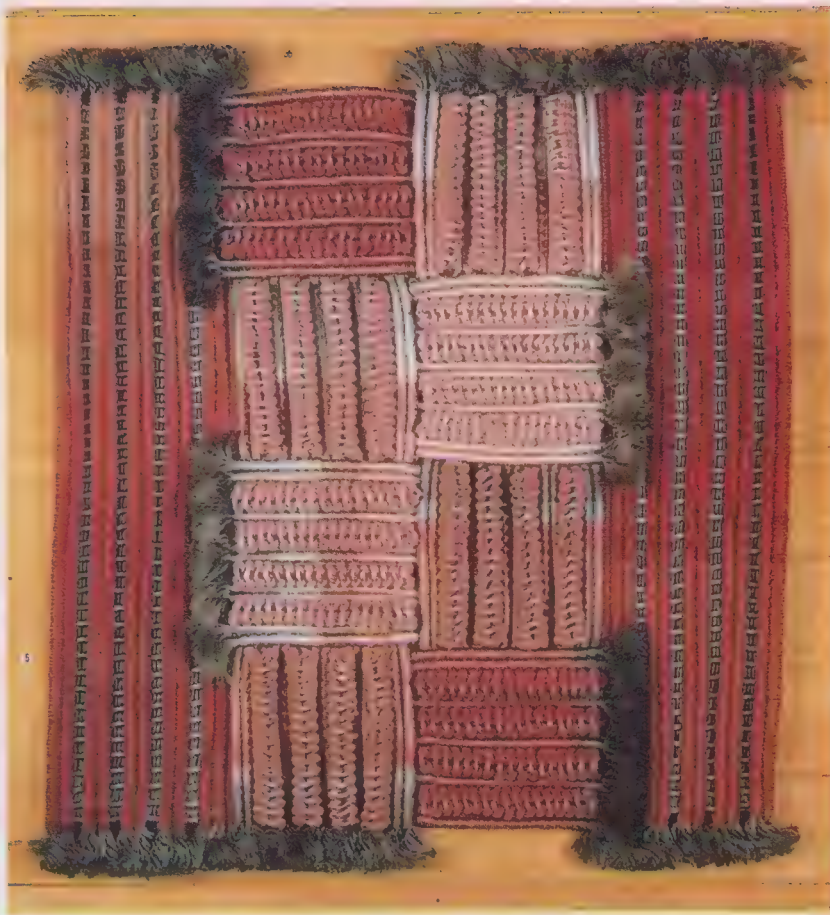
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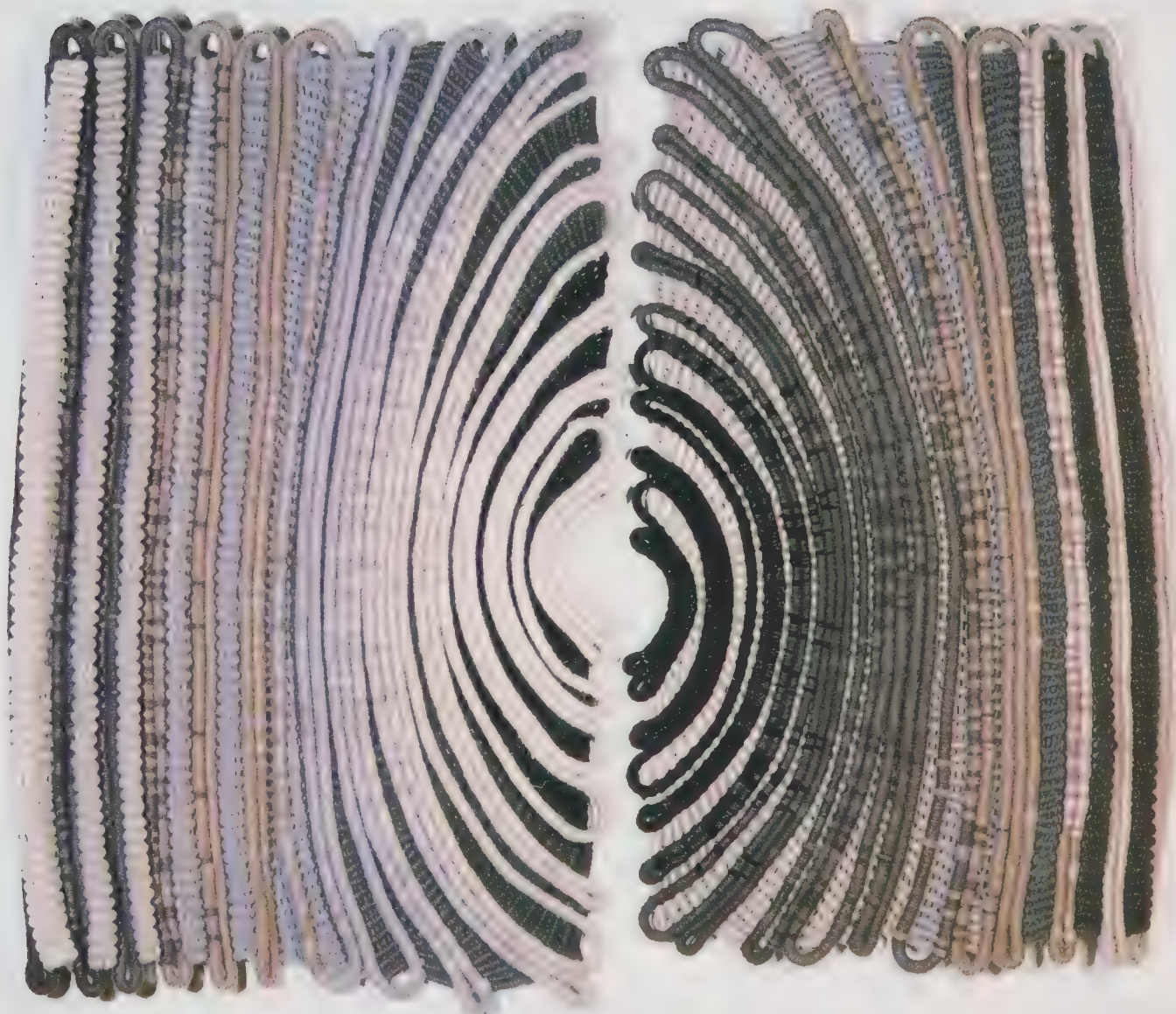
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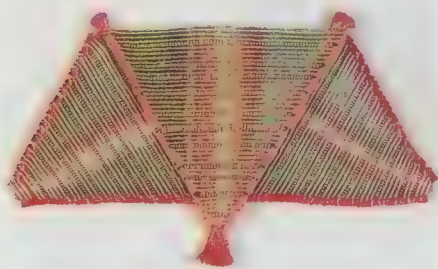


9



'VORTEX FIELD'.
Sisal rope, wool. 170 x 140 cms.

'TOTEM FIELD'.
Sisal lashing, synthetic silk. 74 x 40 cms.



During the past few years, Heidi's work has mainly consisted of large forms stimulated by sea life — works which gave the feeling of strong protective shells and armours, enclosing vulnerable forms. These recent works show a change of direction — an interest in nature in her gentle and destructive forms. The works must necessarily mean different things to different people, but works such as 'Terra Cotta Checkerboard' and 'Spring Time Furrows' represent cultivated land. Control has been imposed on the fibre, working it into orderly rows of knots, just as land is tilled into orderly rows. In contrast to the imposition of man on nature 'Vortex Field' — again evocative of the earth, in the muted browns, greys, black and beige tones — seems timeless and impervious to the activities of man. This feeling is aroused by the two sections of the hanging, with their curved lines, a reminder of the circular Aboriginal sand paintings; man in tune with nature.

In the works 'Four Times Four — Blue' and 'Four Times Four — Pink', Heidi seems to have achieved a synthesis of this timelessness and imposed order. The geometric precision of these small works gives them stability which is subtly softened

by slight variations and graduations of colour. The most dramatic work in this grouping is 'Black Fence — Red Sky'. This work can be admired for its contrast of the severe shiny black and strong red with the soft grey colours, the strength of the design created by the contrast of the linear pleats of knotted fibre with the triangular folds and the technical skill required to successfully manipulate such difficult materials. This work also functions beyond a purely aesthetic and technical level — conjuring up memories of burning fences, bush fires, smoke, destruction.

This work leads one to question 'Red Fence — Blue Sky'. Is this a symbol of total destruction? Is it representative of a smoke-filled sky or can the softness be interpreted more hopefully as rain clouds? Is the 'blue sky' of the title indicative of happier times coming, or mocking the destruction indicated in 'Red Fence'? And what of 'Red River — Blue Sky'? This small work is quite disturbing — telling of disaster or holocaust; contrasting sharply with the peace and hopeful hints of green of 'Springtime Furrows'. There is plenty to stimulate speculation and arouse the individual feelings of the viewer.

PRECIOUS LITTLE SCRAPS . . .

An Australian Patchwork Survey

Robyn Cooper and Adele Outteridge

If creativity is problem-solving then quilting has been providing creative outlets for women for centuries. The problems women faced in providing covering for their families from precious scraps of cloth in the past have fostered romantic notions of stitchery by the fireside. The many months of work growing flax, cotton, or wool; shearing, retting, carding, spinning, weaving and dyeing were far from romantic.

'I am still fascinated by the unexpected oddities of many old quilts whose makers had limited materials. They were forced to manipulate with great ingenuity', says Wendy Holland. However, modern women have been responsible for detailed quilts of fine fabric and stitchery. Either way though, quilts of great beauty have been produced and live on as family heirlooms and national treasures.

The most popular use for pieced and quilted cloth in the Western world has been as a bed covering. A top is made by piecing together shapes with a hand or machine seam, or appliqueing shapes onto a piece of cloth.

English piecing basts the shapes to reinforcing papers before oversewing and is often made as an all-over mosaic using a single shape.



'Blackbutt Ficus'. Alison Snapp.
Hand-dyed cotton,
machine pieced, hand
quilted. 185 x 255 cm.
Photo Ian Tudor.



'Australian Wildflowers'. Margaret Rolfe.
Applique, hand quilted.
192 x 240 cm. Photo Ian Tudor.

'Quilt'. Fiona Gavens.
Calico dyed with Naphtol, machine pieced and
quilted. 270 x 280 cm. Photo Geoff Crispin.



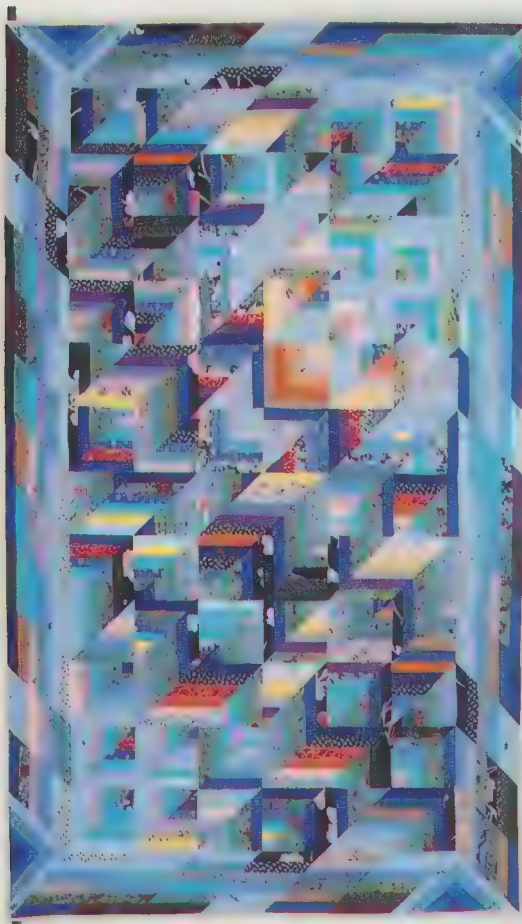
'Dulcify'. Robyn Cooper. Detail. Photo Ian Tudor.

*'Dulcify'. Robyn Cooper.
Hand and machine pieced, hand quilted.
168 x 168 cm. Photo Ian Tudor.*



*'Mischa's Quilt'. Robyn Cooper.
Cotton, rayon, silk, machine pieced and quilted.
210 x 120 cm. Photo Ian Tudor.*

*'Mischa's Quilt'. Robyn Cooper.
Detail. Photo Ian Tudor.*



Once the top is completed, it is put over a layer of wadding that is put over a backing cloth. The resulting sandwich is fastened together by quilting through all three layers in a pattern complementing the design.

Until the late 1970s, Australian Patchworkers employed the time-consuming English technique. Since then, the quicker American technique of producing blocks that repeat motives has become more popular, due to a revival of the quilt for the American Bicentennial.

The quiltmaker can work individually or in groups and in many communities it was the only socially acceptable form of artistic expression available to women. The quilting bee as a time-honoured tradition began in America. This had the practical value of producing large numbers of quilts in a short time and was very important in overcoming geographical and emotional isolation. In Australia the milder climate and later settlement removed the practical need for group quilting,

However, the companionship found in a quilting group is still relevant in modern urban living. Observing different approaches to solving design problems by other group members provides constant stimulation and enrichment for individuals.

'Red, White and Blue Patchwork'.
Nancy Tingey. *Viyella and similar fabric.*
210 x 140 cm. Photo Nancy Tingey.

'Memories' is a group project quilt from Canberra — 'an exercise in working together ... a crazy quilt ... vast collection of precious little scraps ... each person to produce six blocks, no rules about techniques or what to include except that the co-ordinating colour would be pink'.

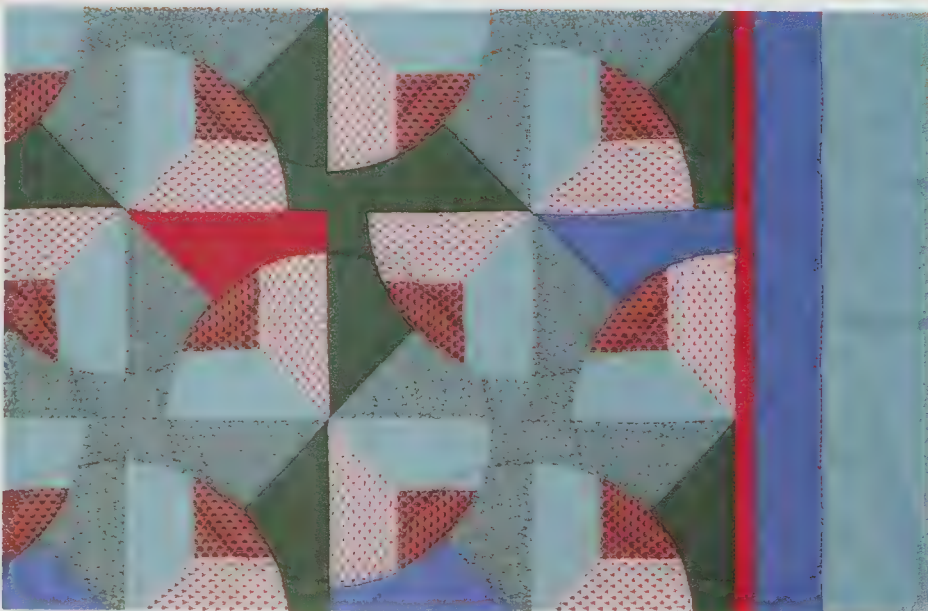
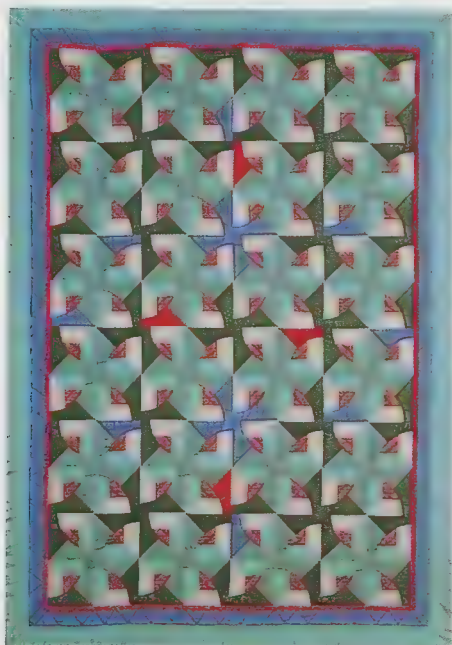
Quiltmaking is no longer the exclusive territory of women. The involvement of men as quiltmakers, often leaders in the field, is new. The appeal of quilts to men in general is probably remarkable.

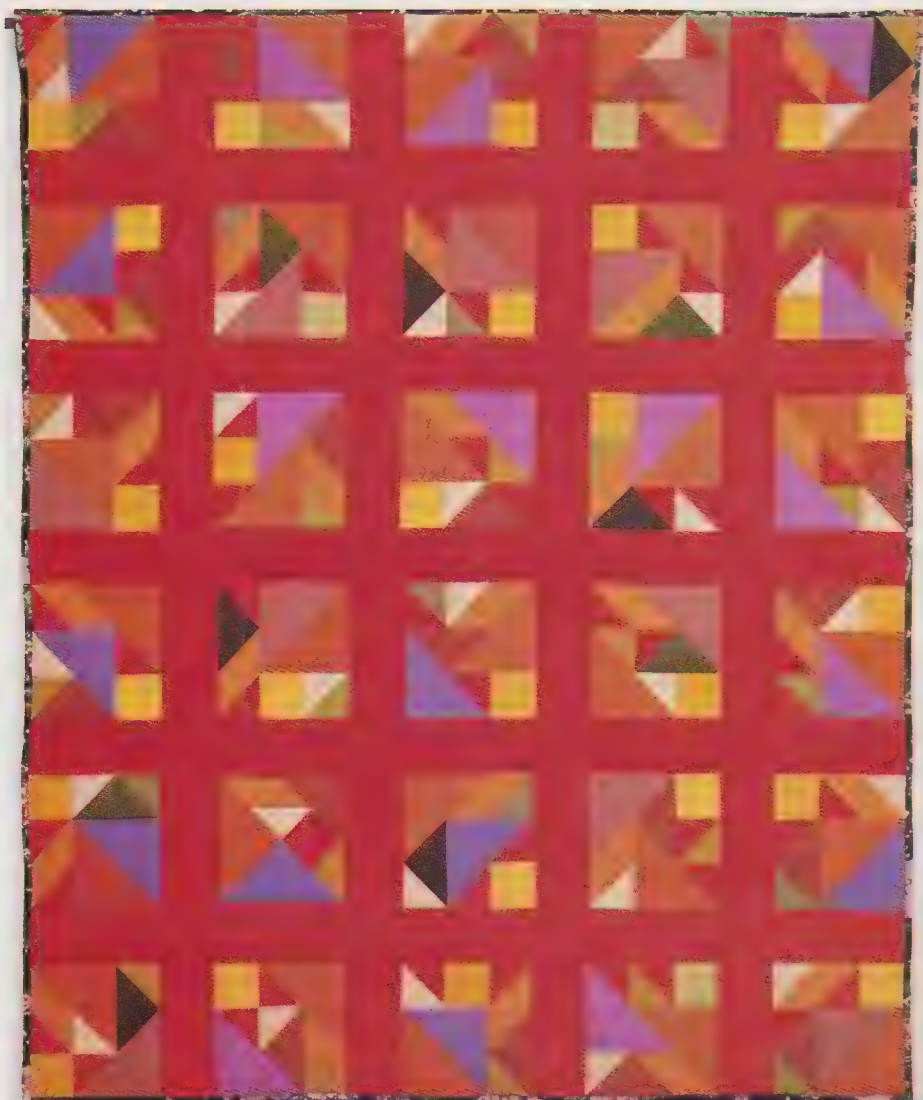
Quiltmaking appeals to the trained fine artist, craftsperson or needlewoman, or those untrained in any of these areas. It provides great satisfaction at all levels. As Marjorie Coleman says, 'I am an amateur and when tempted to feel abashed in the presence of trained fibre artists, have to constantly remind myself to have the courage to speak with my own voice'.

Most quiltmakers are not formally trained and they are eager for colour and design knowledge. Johannes Itten, the Swiss artist colour theorist and teacher advised: 'If you, unknown, are able to create masterpieces in colour, then unknowledge is your way. But if you are unable to create masterpieces in colour out of your unknowledge then you ought to look for knowledge'. This probably expresses the rather modest sentiments of many quiltmakers.

'Mark's Quilt'. Adele Outteridge.
Cotton, hand pieced and quilted. 220 x 160 cm.
Photo Ian Tudor.

'Mark's Quilt'. Adele Outteridge.
Detail. Photo Ian Tudor.





'Red Chinese Puzzle'. Wendy Holland.
Cotton, machine pieced, hand quilted. 201 x 166 cm.
Photo Ian Tudor.

Quiltmaking has awakened the artist in many an unsuspecting needlewoman and attracted fine artists to the medium. Wendy Holland, graduate in painting, says 'I am interested in quilts as tactile fabric paintings, not traditional needlecraft. Their value for me in visual terms is a vertical flat format not virtuoso horizontal bedspreads. However, I do love the look of old quilts in their correct context — and we always have one on our bed!'

While the functional necessity of making warm bedcoverings is removed, many women still enjoy the notion of making something useful. Thrifty use of fabric scrounged for sentimental, aesthetic or practical reasons is vastly appealing. Margot Child says her friends were generous — 'one even took the pockets off a favourite skirt that she had bought in France'.

The rich effects obtainable in the scrap quilt attest to what the creative mind puts into solving the problems posed by the paradox of a limited palette. Traditional blocks with few shapes often operate as a unifying force in such a problem, as do arrangements of tonal values. Today choices can be made for purely aesthetic reasons, to make a bedcovering or a framed wallhanging, to mix or match textures, to 'dye or buy'.



'Arrows'. Norma Castaldi.
Cotton, hand and machine pieced, hand quilted.
Photo Ian Tudor.

'Pinkness'. Margot Child.
Cotton, hand and machine pieced, hand quilted.
210 x 210 cm. Photo Ian Tudor.

'Moonflower'. Marjorie Coleman.
210 x 242 cm. Photo Courtney Thomson.

Graphic imagery is a natural consequence of making a quilt. The outline of piecing or applique is an investigation of line and form. The interaction of shapes between adjacent blocks leads to further possibilities, often with interesting secondary patterns emerging.

The visual texture from the prints, large or small, and the physical texture of different weaves or fibres are vital components of the final images. The extra dimensional quality of the quilted surface takes the quilter into sculpture.

The quiltmaker can indulge herself and shrug off the construction time in favour of her enjoyment of design — she can work at her own pace. 'My quilts are contemplative, says Marjorie Coleman, I am not in a hurry. I enjoy the ebb and flow — the excitement (and despair) of design and colour and fabric decisions, the surprises to be found and the quiet 'process work' of stitching. There is an organic whole to a quilt so I would never 'farm out' quilting just because I was greedy to get on to the next design'. Dianne Nielson confesses, 'All my quilts are all machine pieced, partly because I wouldn't have time to hand sew the many ideas in my head'.



'Gingin Summer'. Marjorie Coleman.
142 x 142 cm. Photo Courtney Thomson.



'Gingin Summer'. Detail.

Dorrit Black
The wool quilt makers
c. 1940-41
colour linocut on
paper
23.5 x 31.4 cms.
(image size)
Australian National
Gallery, Canberra

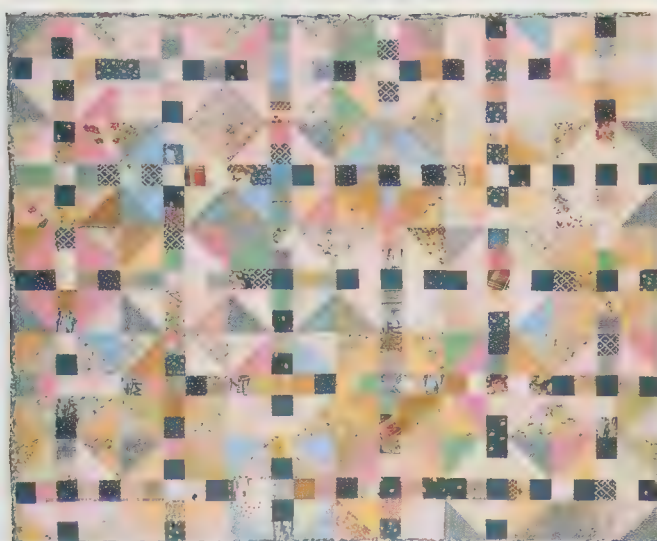
Dorrit Black
documented her
cousin's wartime quilt-
making in South
Australia. The quilts
were sent to Britain for
war relief.



'Memories'. Detail.

'Memories'. Fibre Five group, Canberra.
220 x 250 cm. Photo June Weatherstone.

'Monkey Wrench'.
Wendy Holland Cotton,
machine pieced, hand
quilted. 234 x 192 cm.
Photo Ian Tudor.



Margaret Rolfe is using Australian themes as design sources in an attempt to give Australian Patchworkers uniquely Australian designs to work from. 'I believe,' Margaret states, 'Australian artists face a dilemma, for if they copy styles overseas, they can be accused of 'me-tooism' but if they develop their own styles, they can be regarded as irrelevant to the main stream of art. However, as I also believe that an artist's work should reflect his or her own experience and environment, I believe we have no choice other than to develop in our own direction, though still maintaining an awareness of developments elsewhere'.

Perhaps the truest summation of the quiltmaker's attitude to quilting is put succinctly by Fiona Gavens: 'I basically enjoy what I do and try not to get too intellectual about it'.



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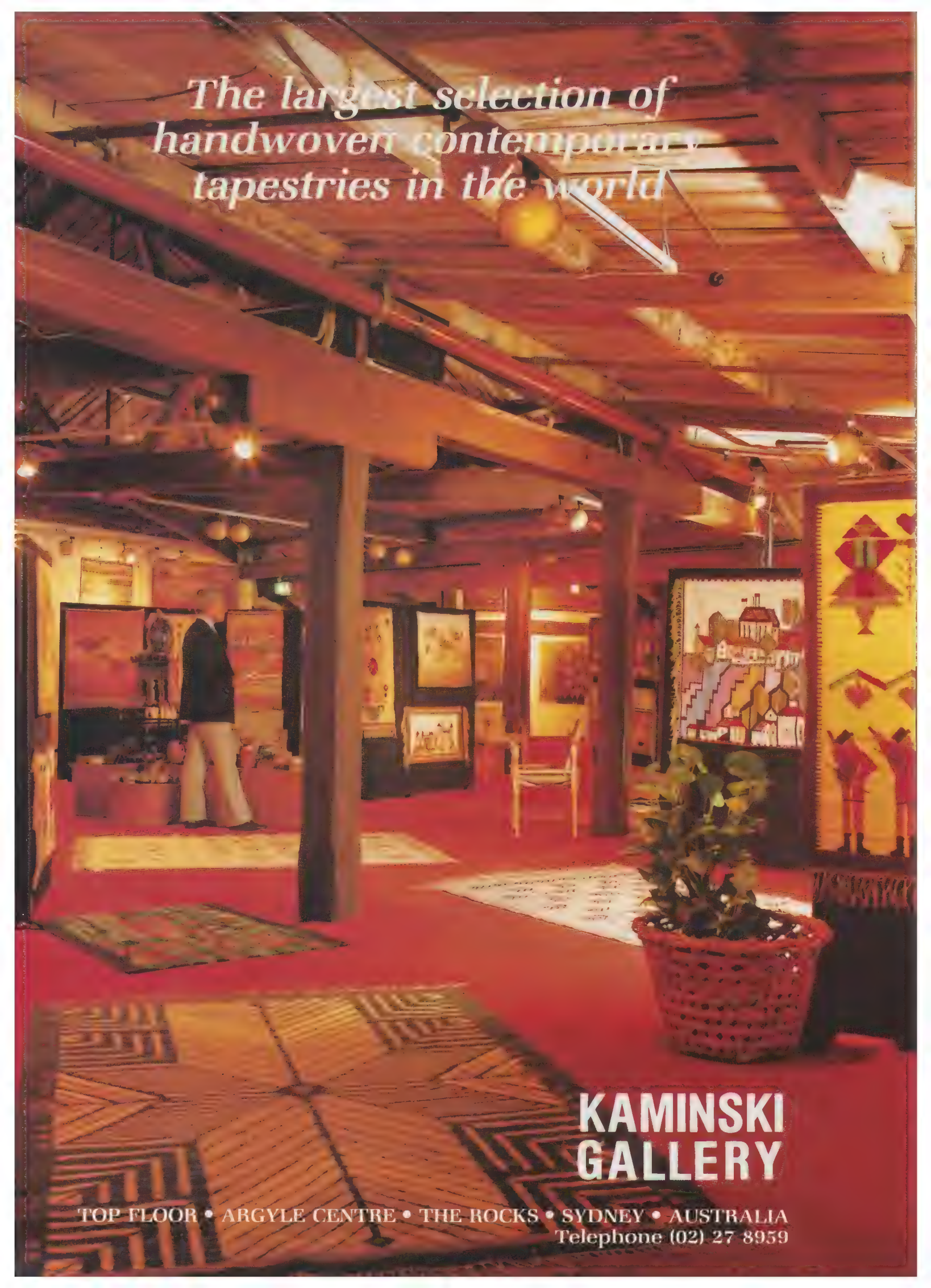
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A photograph of the interior of the Kaminski Gallery. The space is characterized by a high ceiling with exposed wooden beams and red-painted pipes. The floor is covered in a red carpet. Various contemporary tapestries and artworks are displayed on the walls and on stands. A man in a dark jacket and light-colored trousers is standing in the middle ground, looking at a piece of art. In the foreground, there is a large, patterned rug and a potted plant in a woven basket. The lighting is warm and focused on the art pieces.

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Rugs and Tapestries From Poland

Beth Hatton

I N recent years Polish weaving has become an outstanding feature of the arts of the country, capturing worldwide attention.

Achievements in weaving have developed from a long history in Poland. A wealth of decorative fabrics has always enhanced Polish homes from the poorest to the most opulent. Textiles hung in doorways to exclude draughts and were used to cover tables, when these were moved against the walls between meals.

The earliest written records of woven tapestries in Poland occur in inventories of the 15th century. Referred to as *opony* they were brought for the interiors of palaces and chapels from various parts of Western Europe. The best known collection of tapestries (known in Poland as Gobelins) is found at Wawel Castle in Krakow, established in the 16th century. Today 136 tapestries of the collection have survived, having been sent to Canada for safekeeping before the Second World War and restored to Poland in 1961.

Kilim weaving in Poland is recorded as early as the 17th century in inventories noting locally produced rugs in Krakow. Kilims were also imported from Turkey, Persia and China. Particularly popular among these imports were silk rugs known in the rest of Europe as 'Polish rugs'. In his book *Polish Life in Former Centuries* Wladyslaw Lozinski writes: 'When as early as the mid-16th century, two such silk rugs in the possession of the French Marshal de Saint-André were considered remarkable curiosities in Paris and found a special place in contemporary records as items of exceptional luxury, in Poland there was not a wealthy home which did not boast several such rugs.'

Also popular were pile or clipped rugs, and rugs woven in the sumak technique.



Above
'Silver Eagle', Gobelin design for Gdansk Town Hall by Barbara Argasinska.

Left
Polish designer, Maria Bujakowa

Below
'Folk dance', kilim by designer Banasziewicz, and weaver Zwelinska. 120 x 120 cms.



Top
Cartoon in preparation

below
Weaving a tapestry at Artes Co-operative, Gdansk.

The first weaving workshops in Poland were established to repair foreign fabrics. The king and nobility instituted studios producing textiles to satisfy their own requirements. The first employees were wandering weavers from other parts of Europe. Travelling across the continent was common at the time and religious strife in the Netherlands caused emigration of weavers.

Workshops developed in time, carrying out orders for manor houses and merchants. Tapestries that could truly be called Polish in origin date from the end of the 16th and early 17th centuries. They are distinguished by their severity of draughtsmanship, each form surrounded by a distinct dark contour, limited colour scheme, simple modelling and small expanse of detail.

In the 18th century, the influence of Western Europe and chinoiserie designs were adapted to Polish folk embroideries and woodcuts as well as other Polish weaving crafts, notably kilims.

At the end of the 18th century, Poland was partitioned with a dislocation of economic and social life. Weaving began to decline, a process accelerated by industrialisation.

During the second half of the 19th century the British Arts and Crafts movement, with its emphasis on handicraft in reaction to industrialisation, came to the continent. In Poland this produced a growing interest in indigenous folk arts. Workshop production of both folk and court kilims was regenerated. Schools in weaving were created, one of the best known established in 1886 at Okno, renowned for its skilful reproductions of folk kilims collected in the neighbourhood.

From the beginning of the 20th century, kilim became an area of experimentation for artist-painters from Krakow and Warsaw, who were influenced by contemporary movements such as Expressionism, Art Nouveau and Art Déco. They were also interested in the rich resources of folk art drawing inspiration from Easter egg painting, embroidery, cut outs, glass painting and woodcarving.

The creative initiatives of a number of workshops were eventually carried on by the Lad Artists Co-operative established in Warsaw in 1926. Lad was very active in interior design, specialising in furniture and fabrics. Besides producing a range of kilims, Lad also played an important role in the revival of tapestry production, devoting one of its workshops to this genre. Giant tapestries up to 50 square metres were produced. Studies were made of the methods employed by peasant women, as well as old and new dye formulae.

After the Second World War the Wanda Manufactory of Artistic Fabrics was established in Krakow by Helena and Stefan Galkowski. Between 1945-1960 they developed a Polish version of the Gobelin tapestry, achieving a marriage of native folk art and contemporary artistic creativity. They designed series of finely detailed pictorial works on historic mythical and religious themes. These were woven in the thick handspun wool of Podhale sheep. Art critic Helena Blum wrote in 1965: **'The Galkowski fabric, fascinating not only due to its inventiveness ... holds the gaze and impels the viewer to consider particular elements of the composition, the form of the smaller motifs and to discover the beauty of the form itself, its structure and connection with the arrangement of the yarn'.**

In 1949 the Commercial Centre for Folk Arts and Crafts (Cepelia) was formed, bringing together co-operatives in which weaving workshops predominated. Cepelia gathered together almost all the kilim looms in the country and greatly added to their number. In 1954 Cepelia took over the Wanda workshops and added the production of tapestries to their main interest in folk fabrics and kilims.





above
'Country Life', kilim designed by Maria Bujakowa.
233 x 148 cms.

below
'Birch forest', high warp tapestry designed by
Szczurowska. 100 x 180 cms.

Besides bringing the economic and administrative management of the co-operatives within its framework, Cepelia began to influence creative production of rugs and tapestries. Established artists and young art school graduates were commissioned to produce designs.

Production at Cepelia is based on a division of the roles of designer and weaver, although they aim for a close collaboration between the two. The system is a centralised one. Artists submit their designs to the Qualifying Commission in Warsaw. If accepted, the designs are sent to one of the co-operatives where a full-time artist (after agreeing on instructions from the designer) undertakes supervision of the weaving. Occasionally the artist will carry out the weaving of his/her own design.

The fabrics produced by Cepelia have remained two-dimensional. However, there is awareness of, and pride in, the experimental work of independent artist weavers in Poland (one of the best known abroad being Magdalena Abakanowicz). The co-operatives have benefited from these artists' explorations, adopting new weaving techniques, mixing materials or developing the expressive qualities of colour and texture. Cepelia tapestries are often enriched by a lively surface of weaves and materials (mainly handspun wool).

The kilims are produced almost entirely by women, both design and spinning, dyeing and weaving.

The production of fabrics by Cepelia falls into three categories. First of all, there is the development of folk weaving, including reproduction of folk rugs and the production of other functional textiles such as table cloths, runners and furnishing fabrics. Secondly, there is the reproduction of 18th century court kilims. This preservation of traditions is very important to Poland since so many antique fabrics were destroyed or dispersed during the Second World War. The third activity is the creation of contemporary designs for the rugs and tapestries. Even in the creation of designs there is a conscious use of tradition as well as the search for new solutions.





above
'Winter', goblin. Designer Zipper, weaver Mysliwiec.
126 x 89 cms.

below
'Castle in Nidzica', goblin. Designer Walczak.
95 x 105 cms.

opposite
'Bouquet', goblin. Designer J. Sobiecka. 100 x 71 cms.



Cepelia comprises 101 co-operatives and producers' associations across Poland and 25 are devoted to weaving. It has its own sales network and shops in Poland and abroad. It has at its disposal the Fund for the Development of Folk Art to assist the work of folk artists and craftspeople.

Cepelia weavings are usually produced in the mountainous district of the South and around Krakow and Warsaw. Some of the co-operatives are located in quite remote areas where transport is difficult. Their weavings often show a great affinity to folk arts of the region. Some still use natural dyestuffs. The co-operatives can be quite large, such as the Artes Workshop in Gdansk, that employed 300 female weavers in 1976 working with designers. Nowadays many of the weavers are trained in technical and vocational schools, notably the State College of Plastic Arts in Wisnicz Nowy and the Basic School of Artistic Crafts in Lysa Gora. In some instances designs are given out to peasant women in the area to weave them for the co-operative at home. There is good liaison among the co-operatives and some trading of materials; for example, a co-operative may specialise in spinning or dyeing wool, selling these to other co-operatives.





'Caritas', gobelin. Designer Kiseal, Weaver Wolek and Madrzyk. 235 x 83 cms.



above right
'Rowan berries', gobelin. Designer Bieniowska.
86 x 110 cms.



below
'Window', gobelin. Designer Kedzia. 70 x 90 cms.



'Lotus flowers'. Designer Szymon Szkup. 86 x 120 cms.

*'Feeding the birds', high warp tapestry.
Designer E. Kaszycka, weaver Kowalczyk. 84 x 133 cms.*

Rugs and tapestries are usually woven in handspun wool on a linen warp and kilims are woven on footlooms (horizontal or low warp looms). They make use of traditional geometric patterns as well as modern designs but all are built up in a linear fashion, each row being beaten down in a perfectly straight line by the heavy wooden beater on the loom. No power machinery is used, not even a flying shuttle. Normally each rug is started and finished with a woven edge in the same linen as used for the warp; the warp ends are then simply knotted and allowed to hang free. The rugs range in size from quite small pieces to as large as 2.5 x 3.5 metres.

Tapestries are woven on high warp looms. Unlike the simple kilims they are not built up row by row in straight lines. The weft is beaten into place over small areas by a handheld beater such as a metal comb. This allows great freedom in design; all manner of curved shapes as well as different textural effects are possible. The woven linen edge is turned back under the edge of the weaving to create a neat finish with no warp ends showing.

Cepelia differentiates between high warp tapestries or comb kilims and their special Gobelins. Although using curved shapes and rich textures, the high warp kilims are very simple in design. The Gobelins, on the other hand, are finely-detailed pictorial works on themes of landscape, flora and fauna, still life, architectural or historical subjects. They are slow to weave and very demanding.





*'Splendour of spring', goblin. Designer Kiseal.
100 x 69 cms.*

'Tatra musicians', (segment) kilim designed by Kaminski.

According to one source, even a highly experienced weaver cannot weave more than several dozen square centimetres of fabric per day. The translation of the subtleties of a watercolour cartoon by heavy wool on an intractably linear warp can look forced. Yet most successful Gobelin tapestries from Cepelia transcend these difficulties in their vigorous expression and warmth. Such pieces as 'Through a Window' or flower studies add something original to other artists' previous observations on these themes.

All of the works are competently woven. The weft is beaten tightly into place and the solid surfaces ensure the pieces will last. All vertical colour joins in the tapestries are accomplished by overlapping adjoining wefts on the same warp thread so that there are no slits to weaken the fabric. The workshops use German chemical dyes for their wool yarns and a permanent mothproofing agent.

The kilim patterns can be repeated indefinitely but the Gobelins are only produced in limited editions. In general, only five to ten copies will be produced.

The designers are usually graduates of the Academy of Fine Arts in Krakow or Warsaw and many are active as painters as well as designers and weavers. Many have exhibited internationally and their works are held in galleries, museums, and private collections. Cepelia is keen to develop the standard of designs used by its co-operatives. Annual reviews of new designs and weavings are organised and prizes and awards are given for outstanding entries.



The Quilting Life

Adrian Vanderlugt

Denise Vanderlugt is a lady whose creative mind works much faster than her needle and thimble fingers. As the needle is directed through the applied top, batting and lining in the movement known around the world as quilting, Denise is thinking of her next quilt and the next and the next.

It must be frustrating to be able to see them, to have to endure so much, to wait so long to see them realised. Sketches are made, the subjects researched, additions are made, revisions are made, colours grouped from the storage bags out of the cupboards. More materials are found in the shops, some from friends who keep sewing scraps for her. A drawing is done and graphed to size, usually *big*. Duplicate tracings of many shapes are placed on the fabric which is then cut out, positioned and tacked in place. Eventually the cartoon drawing becomes a radiant display of colour pieces all tacked together.

Now hours of hand sewing piece the 'top' of the quilt together. The quilting frame is set up on the lounge and the three layers, top,

batting and lining, are pinned to it and countless hours of quilting, quilting, quilting and thinking, thinking, thinking take place. The fingers take a beating being pricked by the needle as it feels its way through the layers. The frame is rolled up from each side and the quilt gets narrower and narrower until at last the middle strip can be reached from either side. Anticipation is high. 'You see, it looks fine on the frame but the best part is when you pull it off and you feel it fluff and puff in your arms'. The quilt has taken on a new dimension. A border is sewn on by hand and a sleeve on the back to hang it. 'Mind you, you can still use it on the bed', Denise reminds us.

Her next quilt is well on its way in the mind but now she needs a bit of a break. Mostly to catch up on the things neglected during the quilted stage. Things like baking bickies, gardening, housework, sewing clothes for herself, reading or making gifts for friends.

Denise grew up in the countryside around Rockhampton in Queensland. Shortly after she left home to make her own way, she was 'souvenired' by a Canadian traveller.

Denise was good for Ontario. She shared our Australian sense of humour. And Ontario was good for her. The book stores supplied her with many books on crafts.

'WINTERING IN THE WHITSUNDAYS' Hand appliqued and quilted. 2 x 2.5 m.



Denise at work.

Photo Adrian Vanderlugt

She spent many hours making things, mostly gifts for special people. Workshops in fabric and fibre took up some weekends. Weaving held a fascination and a red handbag made on a frame loom attracted a great deal of interest when displayed with the Weavers' Guild at the Hamilton Art Gallery in Ontario. Weaving lessons followed. But quilting had not escaped her browsing. Here she could use her love of colours learned as a child. A quilt for the bed. A housecoat for round the house. Then a baby quilt for a friend and another baby quilt for a friend. And as arts and crafts supervisor in a home for the aged, Denise revived the quilting interest and abilities of the old.

Denise and her Canadian then toured their way back to Queensland and a baby quilt commission was her first work sold. Then a request for a single bed quilt led to a new design area, a country scene. It was delightful and another commission followed. Then a request for a queen size quilt with a tropical theme let her creative mind go wild. After 250 hours of work Denise realized it had been badly underquoted but 'Jeanine's Tropical Quilt' was noticed at the Townsville Pacific Festival and received a tag of high commendation. New friends were made as well and of course, her next quilt was already in her mind. Soon piles of coloured materials covered every table in the house.

Denise's love of nature was beginning to find regular expression in her quilts and her next ambitious project was no exception. The drawing was done and the challenge of cutting and matching colours and prints was a creative pleasure. It was coming together and it gave her goosies! 'Wintering in the Whitsundays', a mother humpback whale nosing her calf to the surface of the water was a brilliant display of colour, both above and below the waterline surrounding the whales. Water splashes from the fluke framing an island in the distance. And the well placed quilting lines brought out the magic that make it a quilt. Proud. Creative Functional Award at the Townsville Pacific Festival.

A time to enjoy, but look out, another commission, and then those other ideas waiting to be realized.

That housework, and the cooking, the other projects and the visitors. It's not easy being a quilter. I know, I'm the Canadian who lives with her.



Photo Richard Timperley

ART CLOTHES NEW YORK

Photography
Ann Berriman **Kathie McGinty**

Following closely on the heels of the New York Fashion Awards with Zoran, Gloria Sachs, Willi Smith and Norma Kamali heading the list of winners — 'Art to Wear' opened at the American Crafts Museum II. It was funded by the advertising agency of Bozell & Jacobs and sponsored by the International Paper Company.

It lacked nothing in presentation — a press gathering, a well-produced catalogue, the clothes displayed with flair. A huge creatively dressed audience (very much invitation only) moved through the glass and terrazzo of the International Paper Plaza, the adjunct to the American Crafts Museum. Wine and small things to eat were served while a chamber group played on the mezzanine floor. Altogether an appropriate launching for an exhibition that was to run the summer season as part of a program of exhibitions highlighting new work in the fibre arts.

The textile field has undergone tremendous growth since the 1950s. This exhibition focused on wearable art, an important aspect of development over the last years. It presented the recent work of 25 contemporary American fibre artists. The clothes were knitted, crochet, woven, felted, quilted, pleated and beaded. The materials used were as varied as the approaches — silk, leather, paper, chenille, metallic yarn and cotton, polyester, wool and mohair.

While 'wearability' was central to the concept of the exhibition, many pieces were sculptural or pictorial. These works could be hung and viewed as decorative objects. However the criterion was for the work to be complete when worn — a three-dimensional form in motion.

The catalogue states: 'This is an active form of art that involves the wearer's participation and moves wherever he or she does. It brings art off gallery walls to unexpected places and situations. It widens the audience of the artist, and it becomes a unique form of communication between artist, wearer and viewer'.

Kathleen Nugent, assistant curator, who wrote the introduction was on hand at the opening and spoke further on the aims of the exhibition:

'We tried to pick works that could be worn and worn comfortably, but within these restrictions we aimed to illustrate a wide range of techniques. We think the clothes all look quite different. They demonstrate a high level of creativity combined with a sophisticated technical understanding of the fibre medium and of garment construction.'

She also spoke of the attention given to technique in relation to design and function. 'When attention is given to impeccable detail, it shows. Even with Tim Harding whose work looks deceptively simple, there is a sophisticated order on each level that always comes through — he dyes, layers, then quilts, slashes and frays'.



Wool and mohair yarn coat, wool jersey sleeves, by SHARRON HEDGES. 157 x 152 cms.

There was a great response for the exhibition from all over the country. Craftspeople submitted work from Washington, Los Angeles, Berkley, South Yarmouth, Massachusetts and Santa Cruz, California. As Kathleen Nugent observes:

'Some have had crafts training, others, fine arts. Combining these areas brings its own sophistication. There can be sculptural or performance clothing, but they do have to be wearable and be able to function . . . there are many levels to work on.'

An important complement to the exhibition was an artists-in-residence program sponsored by grants from the International Paper Company Foundation and the New York State Council on the Arts. Eight artists spoke on their work, and at times demonstrated work in progress.

Some of the more extraordinary clothes included Katherine Westphal's kimono of denim and hand made paper with colour-xerox images and Sharron Hedges's crochet coat in the form of a giant moth. Maria Contompasis showed a loom-knitted wool kimono called 'trout magnolia' that featured prominently in the catalogue.

A little removed from the esoteric, but exotic all the same, is the work already established in the fashion world of Julia Hill and Marian Claydon. Julia Hill resist-paints her images on silk. Leopards leap all over the jacket while an array of coloured spots cover the dress underneath. Jill says:

'I have been working on a leopard series currently. I've used landscapes and sea schemes, the more you follow a theme the

more you discover and realise. My first show for contemporary clothing was dye and paint on silk gauze — I had to develop new techniques to achieve it. I trained at art school in textile and industrial design where I started to develop my own techniques. Now art schools have developed different ideas about teaching techniques.'

She has shown her wall hangings and clothes at the Aladdin Gallery in Sydney in the late sixties when she spent five years teaching in Australia. She also exhibited her paintings. Then she began to work specifically with fabric and now shows in New York with a small production of clothing and accessories, like leggings and belts. She sees herself as a clothing designer as well as an artist. 'I use fabric and dyes instead of canvas and paint'. She is interested in form and sees the sculptural shape, not as a final statement, but as posing something beautiful. Her approach is to start with a fabric and then change its character. A silk coat dress, originally black, had been stripped of colour, cut into pieces, dyed different colours and remade.

All of these pieces are far removed from the world of the ready-made, having nothing to do with the beggar look of the Japanese specialist Rei Kawakubo's baggy wraparounds. The high level of creative interpretation together with the interplay of materials and construction do indeed take Art off the wall to exhibit on the body. New York has developed a clientele specialising in Art clothing, as well as galleries that exhibit it, that is an important aspect for the artist working on Art to wear.



Trout and Magnolia wool kimono, by MARIKA CONTOMPASIS. 120 x 157 cms.

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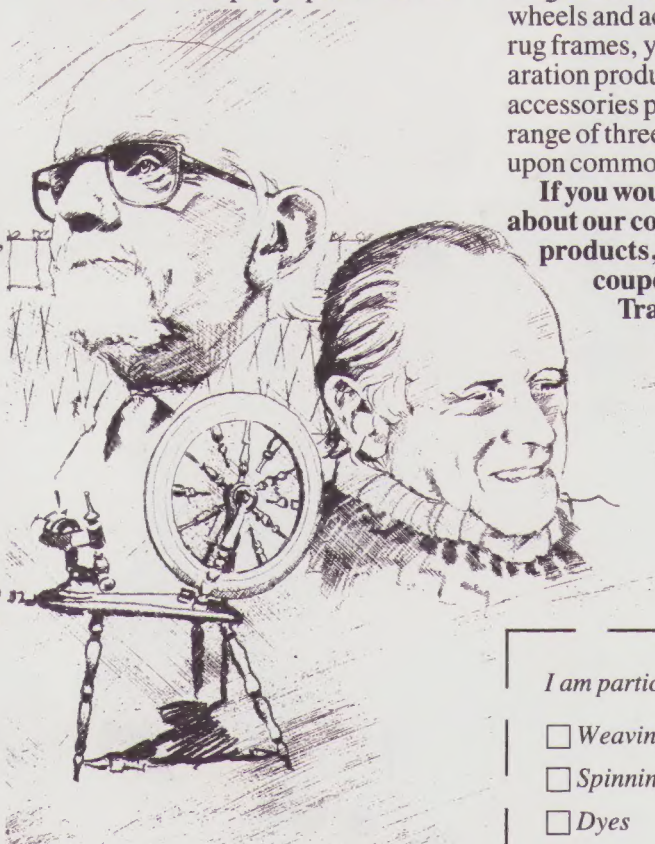
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